1959

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Preface missing

# OPENING REMARKS

Dan, Ken, Phyllis, thank you -- your words are always inspiring. And thank you to the trio, Violaine, Bonnie, Seth, for a really achingly beautiful performance. I'm delighted to greet you all and, in particular, those young musicians of TMC and BUTI -- a most warm welcome to Tanglewood, summer of 1989. The purpose of these little talks is threefold: first, to give you a little bit of the history of Tanglewood, to familiarize you with the living legend of which you are about to become a part; second, to give you something of a preview of what you might expect of the coming eight weeks; and third, to try to express, to articulate, some of the ideals that Tanglewood pursues. And in so doing we rededicate ourselves to those qualities, standards, and goals which, for the past forty-nine years, have come to represent and symbolize this beautiful place.

Many things in life are transient, go in and out of fashion; but Koussevitzky's dream of a place where gifted young musicians might come to learn and refine their art -- a place of great natural beauty as the setting for the creation and re-creation of music -- Koussevitzky's vision only grows, evolves, and flourishes with every passing year. Probably the main reason for this was Koussevitzky's keen awareness that in the beginning, there was, in addition to Genesis, the composer. Without creation, there is no re-creation. The composers who have graced our gentle slopes comprise a list of some of the most distinguished and major figures of the Twentieth Century, as well as an even greater list of less distinguished and even minor figures. (And that is as it should be. We cannot all be Bachs and Beethovens. What is important is the activity and the resultant ferment.) Among the countless works for which Koussevitzky was personally responsible, through commissions, one finds the Concerto for Orchestra of Bartok, the Poem of Fire, Prometheus, of Scriabin, the Symphony of Psalms by Igor Stravinsky. If I remember correctly, the dedication by Stravinsky for the Symphony of Psalms reads: "To the Glory of God and Dedicated to the Boston Symphony Orchestra." "Peter Grimes" was heard for the first time on these shores in this very space, as was, for the first time in the United States of America in the year 1947, an opera called Idomeneo, by one W.A. Mozart.

Impressive and meaningful as all this may be, we must not, as Gil Kalish said the other day, let ourselves be intimidated by the past. Our job is to make something meaningful of today, which, by itself and of its own accord, will turn into tomorrow's past. You are the gifts and talents of today and hopefully, tomorrow -- with the attendant obligation and responsibility of developing yourselves to your utmost. A gift, as well as a mind, is a terrible thing to waste, and that's why we're here. You have here at Tanglewood, at your disposal, a faculty of such quality as scarcely can be believed -- people with such concern, compassion, dedication, exuberance and inspiration as you will likely never encounter again under one roof or spread out on one lawn. Avail yourselves fully of this unique opportunity. This extraordinary band of musicians is ready and eager to offer musical nourishment and sustenance to hungry and thirsty young musicians. You have but to ask.

As to what you might expect during this adventure: you will be kept very busy. A schedule that comprises an orchestral rehearsal in the morning, two chamber music sessions in the afternoon, and in the evening, either practicing, rehearsing or a concert -- minimum -- is a schedule calculated to keep you off the streets. And in this regard, I have particular good news this summer. When I first arrived at Tanglewood five years ago, we were perennially beset by what was called at the time a "small army of walking wounded" -- all very easy to understand given the combination of the heavy schedule, the internal need to constantly prove oneself, and the normal stress of such a situation, resulting usually in simultaneous contraction of opposing muscles. So I called a friend of mine, one of the foremost practitioners and teachers in the world of "Feldenkrais," a discipline devoted to awareness in movement, to an understanding of the connection between mind and body through movement. And Anat Baniel came eagerly and enthusiastically the following summer for two weeks, and has each summer since. And last year, we had only one student that had to sit out two or three rehearsals because of such problems. So this summer, I am more than pleased to announce that, thanks to the generosity and enlightenment of an anonymous donor, Anat Baniel and her associate Mary Spire will be with us all summer long. Avail yourself of this special resource. Understanding and preparedness is a large part of prevention.

What else can you expect this summer? Well, for one thing, you can expect to be extended. Your capacities - musical, technical, emotional, and spiritual - will be stretched, hopefully beyond that which you have heretofore experienced. In other words, willy-nilly, like it or not, you will grow. My wife Katherine, who was a Fellow herself back in the seventies, told me of something that has stuck in her mind from those Opening Exercises she attended then. A quote (I might not have it exact, but the sense is there), I believe she said it's from Bergson, and that quote is: "To exist is to change... to change is to grow... and to grow is to recreate yourself endlessly." Well, you will grow -- your pianissimi will be more soft, your fortissimi will be more grand, your awarenesses will expand, your hearing will grow sharper, your own demands upon yourself will increase, and perhaps most important of all, you might just learn that the making of music can be a metaphor for life. The exquisite balance between individual conscience and social responsibility is subject equally to the law of cosmic flux as well as to the demands of Opus 18, Number 1. You will discover that being a part of a team of fourteen second violins carries as much pride and pleasure and even more responsibility than the playing of a solo work. When you give less than your best as a soloist, well, that's between you and your public; they probably won't pay to hear you again. But, when you give less than your best as a part of a team, you not only cheat yourself, you undercut the team and you betray your partners. No matter what the endeavor, once the commitment is undertaken, only your very best will suffice. Once the commitment is undertaken, no amount of rationalizing, no matter how seemingly valid the excuses, nothing can bring you the satisfaction, the joy, the sense of self and the sense of self-worth that comes with the keeping of that commitment and giving only your very best.

While I still have you as a captive audience, let me bring up one more point. More and more as I travel around the world listening to auditions, giving classes, conducting orchestras, I've become increasingly aware of what one might call an instrumental approach to music-making, an increasing attention to physical and technical perfection, and a decreasing concern for those ephemeral and intangible qualities that lie behind the notes. Music is an art, it can uplift us, can edify us, can make our hair stand on end, can make us cry, and can make us richer and fuller human beings. Sure, it's fun to cavort around on whatever your instrument is, but until they establish an Olympic event to determine who can play the most notes per minute, technique is still to be used in the service of a musical intention. Technique is the ability to produce what you want, what is in your inner ear, which presupposes that you want something, that you have something in your inner ear. That's one of the things we try to do here at Tanglewood. We try to open the doors to your wanting more and more. Our goal -- very simple -- to infect you with the virus of passsionate commitment, to lead you along the line of most resistance, to teach you to disdain the antidotes and vaccines of expedience and commercialism, and then, to unleash you upon a jaded world that is ready, waiting, and in dire need of the transformation that only you, the younger generation can bring - that is to be your job and that is our goal. And, already, I can see and smell some willing accomplices.

So, have yourselves a wonderful summer, and God bless. Thank you.

Leon Fleisher
Artistic Director
Tanglewood Music Center

June 30, 1989

Prizes and Awards missing

TANGLEWOOD MUSIC CENTER
ENROLLMENT STATISTICS
1989 SESSION

FELLOWSHIP PROGRAM

| | 8 weeks |
|---|---|
| Instrumentalists | 111 |
| Composers | 7 |
| Conductors | 2 |
| Vocalists | 12 |
| Coach/Accompanists | 5 |
| Ensemble Residency | 7 |
| (*Other Participants:* | |
| *Piano technicians* | *2* |
| *Staff Interns* | *5*) |

TANGLEWOOD SEMINARS

| | 8 weeks | 7 wks | 6 wks | 5 wks | 4 wks | 2 wks | 1 wk |
|---|---|---|---|---|---|---|---|
| Phyllis Curtin Seminar | 20 | | | | | | |
| Seminar for Conductors | 18 | | | | | | |
| Auditors | 4 | 1 | 1 | - | 5 | 11 | 5 |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

| | 8 weeks | 7 wks | 6 wks | 5 wks | 4 wks | 2 wks | 1 wk |
|---|---|---|---|---|---|---|---|
| Young Artists Instrumental | 83 | 3 | 7 | | 1 | | |
| Young Artists Vocal Program | 44 | | | | 1 | | |
| Young Artists Quartet Program | | | 11 | 1 | | | |
| Young Artists Piano Program I | | | | | 15 | | |
| Young Artists Piano Program II | | | | | 15 | | |
| Young Artists Piano Program I & II | 1 | | | | | | |
| Young Artists Composition Program | 7 | | 1 | | | | |
| Empire Brass Seminar I | | | | | 21 | | |
| Empire Brass Seminar II | | | | | 26 | | |
| Empire Brass Seminar I & II | 4 | | | | | | |
| Harp Seminar | | | 4 | | | | |
| Flute Seminar | | | | | 18 | | |
| Clarinet Seminar | | | | | | 8 | |
| Listening & Analysis I | | | | | 16 | | |
| Listening & Analysis II | | | | | 16 | | |
| Adult Listening & Analysis | | | | | | | 27 |

| | | |
|---|---|---|
| Total Fellowship (8 weeks): | | 144 |
| Total Seminars (8 weeks): | | 38 |
| Total BUTI: | | 330 |
| 8 weeks | 139 | |
| 7 weeks | 3 | |
| 6 weeks | 23 | |
| 5 weeks | 1 | |
| 4 weeks | 129 | |
| 2 weeks | 8 | |
| 1 week | 27 | |

# COMPARATIVE DATA ON MEMBERS

*FELLOWSHIP PROGRAM AND BUTI (all programs):*

| SEX | 1982 BMC | 1982 BU | 1983 BMC | 1983 BU | 1984 BMC | 1984 BU | 1985 TMC | 1985 BU | 1986 TMC | 1986 BU | 1987 TMC | 1987 BU | 1988 TMC | 1988 BU | 1989 TMC | 1989 BU |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Female | 91 | 168 | 74 | 174 | 60 | 173 | 68 | 148 | 62 | 159 | 65 | 154 | 73 | 152 | 71 | 188 |
| Male | 90 | 137 | 102 | 171 | 83 | 143 | 75 | 134 | 83 | 152 | 82 | 150 | 73 | 144 | 73 | 142 |
| | 181 | 305 | 176 | 345 | 143 | 316 | 143 | 282 | 145 | 311 | 147 | 304 | 146 | 296 | 144 | 330 |

*FELLOWSHIP PROGRAM ONLY:*

NUMBER OF MEMBERS REINVITED FROM PREVIOUS YEAR:

| | | | | | |
|---|---|---|---|---|---|
| 1966 - 76 | 1970 - 49 | 1974 - 26 | 1978 - 34 | 1982 - 30 | 1986 - 24 |
| 1967 - 76 | 1971 - 39 | 1975 - 26 | 1979 - 36 | 1983 - 26 | 1987 - 16 |
| 1968 - 50 | 1972 - 44 | 1976 - 21 | 1980 - 23 | 1984 - 19 | 1988 - 23 |
| 1969 - 42 | 1973 - 46 | 1977 - 25 | 1981 - 26 | 1985 - 17 | 1989 - 21 |

| AGE OF MEMBERS: | 1980 | 1981 | 1982 | 1983 | 1984 | 1985 | 1986 | 1987 | 1988 | 1989 |
|---|---|---|---|---|---|---|---|---|---|---|
| UNDER 20 | 9 | 7 | 8 | 7 | 7 | 12 | 10 | 9 | 12 | 15 |
| 20 TO 24 | 73 | 66 | 75 | 76 | 79 | 74 | 69 | 67 | 74 | 73 |
| 25 TO 29 | 49 | 53 | 44 | 52 | 52 | 38 | 50 | 58 | 48 | 44 |
| 30 TO 34 | 6 | 5 | 8 | 2 | 4 | 16 | 12 | 10 | 11 | 12 |
| 35 TO 39 | 0 | 0 | 0 | 0 | 1 | 3 | 0 | 3 | 1 | 0 |

GEOGRAPHIC DISTRIBUTION:

| | 1980 | 1981 | 1982 | 1983 | 1984 | 1985 | 1986 | 1987 | 1988 | 1989 |
|---|---|---|---|---|---|---|---|---|---|---|
| number of states | 31 | 27 | 27 | 27 | 27 | 28 | 28 | 30 | 30 | 28 |
| number of countries | 10 | 11 | 10 | 10 | 13 | 15 | 16 | 14 | 11 | 14 |

*FELLOWSHIP PROGRAM AND TANGLEWOOD SEMINARS ONLY:*

STATES REPRESENTED IN 1989: (29 states)

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Arizona | 1 | Iowa | 2 | Michigan | 7 | Oklahoma | 2 |
| California | 17 | Illinois | 4 | Minnesota | 3 | Pennsylvania | 7 |
| Connecticut | 2 | Indiana | 4 | Missouri | 3 | Rhode Island | 3 |
| District of Columbia | 1 | Kansas | 1 | North Dakota | 1 | Tennessee | 2 |
| Delaware | 1 | Massachusetts | 15 | New Jersey | 4 | Texas | 5 |
| Florida | 2 | Maryland | 4 | New York | 28 | Vermont | 1 |
| Georgia | 2 | Maine | 2 | Ohio | 7 | Washington | 5 |
| | | | | | | Wisconsin | 2 |

COUNTRIES REPRESENTED IN 1989: (15 countries):

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Argentina | 1 | East Germany | 2 | Israel | 1 | United Kingdom | 5 |
| Austria | 1 | Fiji | 1 | Japan | 6 | USSR | 3 |
| Canada | 9 | France | 2 | New Zealand | 2 | West Germany | 2 |
| China | 7 | Holland | 1 | Taiwan | 1 | | |

TANGLEWOOD MUSIC CENTER 1989 - FELLOWSHIP DESIGNATIONS

VIOLINS

| | |
|---|---|
| Florence Altenburger | Florence Gould Foundation Fellowship |
| Nancy Dahn | Jane W. Bancroft Fellowship |
| Mahoko Eguchi | Dr. Boris A. and Katherine E. Jackson Fellowship |
| Dian Folland | Red Lion Inn Fellowship |
| Lydia Forbes | Alfred E. Chase Fellowship |
| Steven Frucht | Dr. John H. Knowles Memorial Fellowship |
| Alison Harney | Gerald Gelbloom Memorial Fellowship |
| Jason Horowitz | Miriam and Sidney Stoneman Fellowship |
| Adrianna Hulscher | Ruth and Jerome Sherman Memorial Fellowship |
| Chizuko Ishikawa | Charles & Sara Goldberg Charitable Trust Fellowship |
| Yoshiko Kawamoto | Boston Symphony Orchestra Fellowship |
| Min-Young Kim | Berkshire County Savings Bank Fellowship/ William Kroll Memorial Fellowship |
| Melissa Kleinbart | Edward John Noble Foundation Fellowship |
| Laurie Landers | Charles E. Culpeper Foundation Fellowship |
| Jin-Kyung Lee | Omar Del Carlo Tanglewood Fellowship |
| Lisa Matricardi | Lucy Lowell Fellowship |
| Makiko Morimoto | C.D. Jackson Fellowship |
| Ellen Pendleton | Morris A. Schapiro Fellowship |
| Movses Pogossian | H. Eugene and Ruth B. Jones Fellowship |
| Andrea Schultz | Philip and Bernice Krupp Fellowship |
| Timothy Schwarz | Jane and William Ryan Fellowship/ Hugh Cecil Sangster Memorial Fellowship |
| Ann Shiau | Albert L. and Elizabeth P. Nickerson Fellowship |
| Nancy Shoop | Lia and William Poorvu Fellowship |
| Stefanie Taylor | Karl Burack Memorial Fellowship |
| Francine Trester | RJR Nabisco Fellowship |
| Xiao-Cao Xia | Carolyn and George Rowland Fellowship in honor of Eleanor Panasevich |
| Yen Yu | Starr Foundation Fellowship |
| Liana Zaretsky | Brookline Youth Concerts Awards Committee Fellowship/ Harry and Marion Dubbs Fellowship |

VIOLAS

| | |
|---|---|
| Jenny Douglass | BayBanks Fellowship |
| Ralph Farris | Daphne Brooks Prout Fellowship |
| Nao Kaneko | Boston Symphony Orchestra Fellowship |
| Hui Liu | James A. Macdonald Foundation Fellowship |
| Sharon Neufeld | Mr. and Mrs. William C. Rousseau Fellowship |
| David Quiggle | William F. and Juliana W. Thompson Fellowship |
| Brian Quincey | Arthur Fiedler/Leo Wasserman Memorial Fellowship |
| Kurt Rohde | Stephen and Persis Morris Fellowship |
| Goetz Schleifer | Mr. and Mrs. David B. Arnold, Jr. Fellowship |
| Debra Shufelt | Anonymous Fellowship |
| Li-Wen Wang | Mr. and Mrs. Robert E. Remis Fellowship |
| Stephen Werczynski | Leonard Bernstein Fellowship |

CELLOS

| | |
|---|---|
| Derek Barnes | Leonard Bernstein Fellowship |
| Melissa Brooks | Susan Kaplan and Ami Trauber Fellowship |
| Amy Controulis | Bessie Pappas Fellowship |
| Roberta Janzen | Betty O. and Richard S. Burdick Fellowship |
| Noriko Kishi | The Luke B. Hancock Foundation Fellowship |
| Laura Koehl | Edward John Noble Foundation Fellowship |
| Karen Krummel | Frieda and Samuel Strassler Fellowship |
| Hilary Metzger | Dr. and Mrs. Alexander B. Russell Fellowship/ Naomi and Philip Kruvant Fellowship |
| Eileen Moon | Northern California Fund Fellowship |
| Alicia Stegink | Miriam E. Silcox Fellowship |
| Mark Votapek | Leo L. Beranek Fellowship |
| Rachel Young | Anonymous Fellowship |

BASSES

| | |
|---|---|
| Joseph Carver | Bradley Fellowship |
| Glenn Gordon | Koussevitzky Music Foundation Fellowship |
| Anthony Manzo | Country Curtains Fellowship |
| John Moore | Sarah Ann Leinbach and Lillian C. Norton Fellowship |
| Dianna Richardson | Mrs. August Meyer Fellowship |
| Dennis Roy | Caroline Grosvenor Congdon Memorial Fellowship |
| Stephen Schermer | General Cinema Corporation Fellowship |

FLUTES

| | |
|---|---|
| Jane Garvin | Miriam Ann Kenner Memorial Fellowship/ Dr. Norman and Irma Mann Stearns Fellowship |
| Dita Krenberga | Leonard Bernstein Fellowship |
| Karen Jones | Benjamin Britten Memorial Fellowship |
| Claudia Walker | Honey Sharp Lippman Fellowship |
| Catherine Wendtland | Frederic and Juliette Brandi Fellowship |

OBOES

| | |
|---|---|
| Jennifer Allen | Fernand Gillet Memorial Fellowship |
| Disa English | Ina and Haskell Gordon Fellowship |
| Phillip Koch | Dr. Marshall N. Fulton Memorial Fellowship |
| Jennifer Kuhns | Augustus Thorndike Fellowship |
| Paul Opie | William Randolph Hearst Fellowship |
| Pierre Roy | Clowes Fund Fellowship |

CLARINETS

| | |
|---|---|
| Gary Ginstling | Geraldine R. Dodge Foundation Fellowship |
| Marianne Gythfeldt | Karl and Marianne Lipsky Fellowship |
| Sharon Kam | Lola and Edwin Jaffe Fellowship |
| Allan Kolsky | Ruth and Gilbert Cohen Fellowship |
| Jo-Ann Sternberg | Hannah and Raymond Schneider Fellowship |

BASSOONS

| | |
|---|---|
| Bill Buchman | Rogert G. McClellan, Jr. and IBM Matching Grant Fellowship |
| Daniel Burdick | Berkshire Life Insurance Company Fellowship |
| Laura Finnell | David R. and Muriel K. Pokross Fellowship |
| Karen Pierson | Carole K. Newman Fellowship |
| James Rodgers | Tanglewood Fans Fellowship |

HORNS

| | |
|---|---|
| Lisa Aplikowski | Robert and Sally King Fellowship |
| Katherine Canfield | Mr. and Mrs. Thomas H.P. Whitney Fellowship |
| Margaret Howard | Harry and Mildred Remis Fellowship |
| Kristin Jurkscheit | Esther E. Salzman Fellowship |
| Tracy Leonard | Surdna Foundation Fellowship |
| Steven Replogle | Helene and Norman Cahners Fellowship |

TRUMPETS

| | |
|---|---|
| Wayne DuMaine | Nat Cole Memorial Fellowship |
| Jeffrey Luke | Andre Come Memorial Fellowship |
| Rodney Mack | Wynton Marsalis Fellowship |
| Peter Margulies | Boston Symphony Orchestra Fellowship |
| Wade Weast | Armando A. Ghitalla Fellowship |

TENOR TROMBONES

| | |
|---|---|
| Brian Diehl | Marion Callanan Memorial Fellowship |
| Jay Evans | Harry Stedman Fellowship |
| Kevin Roberts | Juliet Esselborn Geier Memorial Fellowship |

BASS TROMBONE

| | |
|---|---|
| Mark Cantrell | J.P. and Mary Barger Fellowship |

TUBA

| | |
|---|---|
| Robert Rittberg | Dorothy and Montgomery Crane Fellowship |

PERCUSSION

| | |
|---|---|
| Richard Benjafield | English-Speaking Union Fellowship |
| David Herbert | Ruth and Alan Sagner Fellowship |
| Alan Megna | Boston Symphony Orchestra Fellowship |
| Jeffrey Milarsky | Frederick W. Richmond Foundation Fellowship |
| Scott Robinson | Idah L. Salzman Fellowship |
| Robert Slack | Boston Symphony Orchestra Fellowship |

HARPS

| | |
|---|---|
| Michele Pinet | John and Susanne Grandin Fellowship |
| Calvin Stokes | Kathleen Hall Banks Fellowship |

KEYBOARD

| | |
|---|---|
| Christina Dahl | Peggy Rockefeller Fellowship |
| Joel Fan | Paul Jacobs Memorial Fellowship |
| Olga Gross | Mrs. Peter I.B. Lavan Fellowship |
| Kwang-Wu Kim | Darling Family Fellowship |
| Sara Laimon | Mr. and Mrs. Vincent J. Lesunaitis Fellowship |
| William Larson | Mrs. Harris Fahnestock Fellowship/<br>William J. Rubush Memorial Fellowship |
| Eric Zivian | Astral Foundation Fellowship |

CONDUCTORS

| | |
|---|---|
| Marin Alsop | Leonard Bernstein Fellowship |
| Randall Fleischer | Seiji Ozawa Fellowship |

COMPOSERS

| | |
|---|---|
| David Crumb | Margaret Lee Crofts Fellowship/<br>Aaron and Abby Schroeder Fellowship |
| Bernd Franke | Leonard Bernstein Fellowship |
| Suguru Goto | Boston Symphony Orchestra Fellowship |
| Carolyn Steinberg | Reader's Digest Fellowship |
| Augusta Thomas | Otto Eckstein Family Fellowship |
| Randall Woolf | Koussevitzky Music Foundation Fellowship in Memory of Margaret Grant |
| Robert Zuidam | Olivetti Foundation Fellowship |

CHAMBER ENSEMBLE RESIDENCY

PEABODY TRIO

| | |
|---|---|
| Seth Knopp | JoAnne and Charles Dickinson Fellowship |
| Violaine Melancon | Donald Bellamy Sinclair Fellowship |
| Bonnie Thron | Frelinghuysen Foundation Fellowship |

NEW ZEALAND STRING QUARTET

| | |
|---|---|
| Gillian Ansell | Judy Gardiner Memorial Fellowship |
| Douglas Beilman | Stokes Fellowship |
| Wilma Smith | General Electric Plastics Fellowship |
| Josephine Young | Rosamond Sturgis Brooks Memorial Fellowship |

VOCAL FELLOWS

| | |
|---|---|
| Richard Bernstein | Abby and Joe Nathan Fellowship |
| Yu Chen | Herbert and Jeanine Coyne Fellowship |
| Theresa Cincione | Ruth S. Morse Fellowship |
| Kendra Colton | Mr. and Mrs. Francis M. Powers, Jr. Fellowship |
| Guiping Deng | WCRB 102.5 FM Fellowship in honor of Phyllis Curtin |
| Michael Eberhard | Anna Gray Sweeney Noe Fellowship |
| Mark Evans | Stanley Chapple Fellowship |
| Thomas Oesterling | The Theodore Edson Parker Foundation Fellowship |
| Lori Phillips | Bernice and Lizbeth Krupp Fellowship |
| Lucy Schaufer | Sigma Alpha Iota Fellowship/<br>Harriet B. Harris Memorial Fellowship |
| Allison Swensen | Tappan Dixey Brooks Memorial Fellowship |
| Elizabeth Turnbull | Mildred A. Leinbach Fellowship |

VOCAL COACHES

| | |
|---|---|
| Todd Camburn | Dr. and Mrs. Donald Giddon Fellowship |
| Frank Corliss | Baldwin Piano and Organ Company Fellowship |
| Robin MacMillan | Marie Gillet Fellowship |
| Valerie Pley | Felicia Montealegre Bernstein Fellowship |
| Phillip Young | R. Amory Thorndike Fellowship |

OTHER PARTICIPANTS

PHYLLIS CURTIN SEMINAR FOR SINGERS

| | |
|---|---|
| Donna Ames | Claire and Millard Pryor Scholarship |
| Eric Benedict | Mr. and Mrs. James S. Deely Scholarship |
| Kathleen Byrum | Claudette Sorel/Mu Phi Epsilon Scholarship |
| Connie-Lin Chmura | William E. Crofut Family Scholarship |
| Paul Cummings | Tanglewood Programmers and Ushers Scholarship |
| Michael Drumheller | Eugene Cook Memorial Scholarship |
| Denise Duff | Stuart Haupt Scholarship |
| Philip Lima | Hodgkinson Scholarship |
| Timothy Ostendorf | General Host Scholarship |
| Risa Polishook | Eugene and Nina Doggett Scholarship |
| Oscar Pratt | Leah Jansizian Memorial Scholarship |
| Sharon Sasse | Mr. and Mrs. Victor P. Levy Scholarship |
| Susan Weinman | Ann and Gordon Getty Foundation Scholarship |

SEMINAR FOR CONDUCTORS

| | |
|---|---|
| Eric Benjamin | Kandell Femily Scholarship |
| Robin Fountain | Edward and Joyce Linde Scholarship |
| Jeffrey Goldberg | Tisch Foundation Scholarship |
| Charles Prince | William and Mary Greve Foundation Scholarship |
| Stefan Sanderling | Barbara Lee/Raymond Lee Foundation Scholarship |
| Scott Sandmeier | Andrall and Joanne Pearson Scholarship |
| Pavel Sorokin | Lydia and Edward Shufro Scholarship |
| Jeannette Sorrell | Boston Showcase Company Scholarship |
| Peter Takacs | Allen and Betsy Kluchman Scholarship |
| Neil Thomson | Mr. and Mrs. Joseph W. Rosgen Schloarship |
| Dorian Wilson | Patricia P. Wylde Scholarship |
| Steven Zike | William and Mary Greve Foundation Scholarship |

TANGLEWOOD MUSIC CENTER 1989 - FORWARDING ADDRESSES

VIOLIN

| | | |
|---|---|---|
| ALTENBURGER, Florence | Avenue de Versailles 208/75016 Paris FRANCE | 45-25-79-36 |
| DAHN, Nancy | 196 St. Botolph St., #2R, Boston, MA 02115 | 617-353-1545 |
| EGUCHI, Mahoko | 715 Hunter Ave., Bloomington, IN 47401 | 812-331-1646 |
| FOLLAND, Dian | 33 Gainsborough St., Boston, MA 02115 | 617-375-2800 |
| FORBES, Lydia | 3 Gerry's Landing, Cambridge, MA 02138 | 617-491-2375 |
| FRUCHT, Steven | 196 St. Botolph St., #2R, Boston, MA 02115 | 617-353-1545 |
| HARNEY, Alison | 4043 E. Ave., T-8, Palmdale, CA 93550 | 805-947-0231 |
| HOROWITZ, Jason | 33 Gainsborough St., Rm. 204B, Boston, MA 02115 | |
| HULSCHER, Adrianna | 6245 34th Ave. NE, Seattle, WA 98115 | |
| ISHIKAWA, Chizuko | 10001 Chartwell Manor Court, Potomac, MD 20854 | 301-469-0999 |
| KAWAMOTO, Yoshiko | 1-15-15 Motokitakata Ichikawa Chiba JAPAN | 0473 34 2395 |
| KIM, Min-Young | 25 N. Durkee Lane, E. Patchogue, NY 11772 - or - | 516-654-8861 |
| | 345 W. 58th St., 9V, New York, NY 10019 | 212-265-8703 |
| KLEINBART, Melissa | 200 W. 70th St., Apt. 5M, New York, NY 10023 | 212-799-0253 |
| LANDERS, Laurie | 2222 Fuller Rd., #704A, Ann Arbor, MI 48105 | 313-662-6072 |
| LEE, Jin-Kyung | c/o MSO, 3100 Walnut Grove Rd., #402, Memphis, TN 38111 | 901-324-3627 |
| MATRICARDI, Lisa | 313D Limestone Valley Dr., Cockeysville, MD 21030 | |
| MORIMOTO, Makiko | 3-4-2 Tamagawagakuen, Machida-shi, Tokyo, Japan | (0427) 25 9371 |
| PENDLETON, Ellen | 200 West 70th St., Apt. 7C, New York, NY 10023 | 212-873-7360 |
| POGOSSIAN, Movses | 123557 Malaja Gruzinskaja 22/24 Moscow, USSR | 2551994, Rm. 455 |
| | 375019, Dzerjinski 2A-33, Yerevan, USSR | 263101 |
| SCHULTZ, Andrea | Cedar Lane, Ossining, NY 10562 | 914-941-4533 |
| SCHWARZ, Timothy | 2376 Victor Ave., Cincinnati, OH 45219 | 513-721-1734 |
| SHIAU, Ann | 33 Lantern Lane, Needham, MA 02192 | 617-449-3788 |
| SHOOP, Nancy | 5A Churchwood, Niantic, CT 06357 | 203-739-9705 |
| TAYLOR, Stefanie | 8 Lotowana Lane, Stony Brook, NY 11790 | 516-751-0656 |
| TRESTER, Francine | 107 Baker Hill Rd., Great Neck, NY 11023 | 516-466-2035 |
| XIA, Xiao-cao | c/o David Chin, 223 N. Garfield Ave. #102, Monterey Park, CA 91754 | 818-572-0788 |
| YU, Yen | 255 W 88th St., Apt. 5E, New York, NY 10024 | 212-724-6475 |
| ZARETSKY, Liana | 28 Rawson Rd., Brookline, MA 02146 | 617-731-5010 |

VIOLA

| | | |
|---|---|---|
| DOUGLASS, Jenny | 336 East 67th St., New York, NY 10021 | 617-965-5473 |
| FARRIS, Ralph | The Narragansett Hotel, Rm. 7G, 2508 Broadway, New York, NY 10025 | |
| KANEKO,Nao | 98 Sakainotani, Nishiku Yokohama JAPANM | 045-242-5061 |
| LIU, Hui | 17 Irving St., #3, Boston, MA 02114 | 617-227-7859 |
| NEUFELD, Sharon | OCMR Box 2105, Oberlin, OH 44074 | 216-775-6077 |
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1989 SESSION

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Oliver Knussen
Coordinator of Contemporary Music Activities

Lukas Foss
Composer in Residence

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Richard Ortner, Administrator
James Whitaker, Chief Coordinator
Januth Hayashi, Vocal Music Coordinator
Harry Shapiro, Orchestra Manager
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Tom Reynolds, Associate Librarian
Christopher Schaetzly, Stage Manager
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Vytas Baksys, Staff Pianist
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Phyllis Curtin, Master Teacher of Voice
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Frank Epstein, Teacher of Percussion and Chamber Music
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Dennis Helmrich, Head Vocal Coach
Max Hobart, String Sectional Leader and Teacher of Chamber Music
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Charles Kavalovski, Teacher of Horn and Chamber Music
Louis Krasner, Teacher of Violin and Chamber Music
Joel Krosnick, Teacher of Cello and Chamber Music
Valeria Vilker Kuchment, Teacher of Chamber Music
Eugene Lehner, Teacher of Chamber Music
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William Bolcom, Composition
Elena Firsova, Composition
Philip Martin, Vocal Repertoire
Roger Norrington, Conducting
Penelope Price Jones, Vocal Repertoire
Bernard Rands, Composition
Kaija Saariaho, Composition
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Lois Schaefer, Piccolo
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8/02/89

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| Fine, Burton | Emerson St. Lenox 01240 | 637-0086 |
| Finnegan, Tom | Columbia St. Lee 01238 | 243-4301 |
| Firth, Everett | Lime Kiln Rd., Lenox 01240 | 637-1814 |
| Fleisher, Leon | W. Stockbridge 01266 | 298-4055 |
| Foss, Lukas | Austerlitz Rd. W. Stock. 01266 | 392-5658 |
| Frager, Andrew | Foothill Farm, Lenox 01240 | 637-2014 |

Fraher, Larry.....48 Brunnel Ave. Lenox 01240.....637-3304
Fuente, de la Louise.....East Chatham, NY.....518-794-7853
Gai, Battista.....
Galletly, Sarah.....127 Ashuelot St. Dalton 01226.....684-3112
Garrett, Margo.....Goose Pond, Lee 01238.....243-4935
Gomberg, Ralph.....Averic Rd. Stockbridge 01262.....298-4862
Gray, John.....1233 West St., Pitts. 01201.....
Gruender, David.....56 Le Roi Dr. Pittsfield 01201.....445-5576
Gustin, Dan.....RFD 1, Housatonic 01236.....232-4338
Haas, Kenneth.....P.O Box 85. Richmond 01254.....518-781-4709
Hadcock, Peter.....Wheatleigh Dr. Stockbridge 01262....637-1423
Halligan, Pat.....Seranak .....637-0108
Harris, Harold.....Beachwood, Stockbridge 01262.....298-3878
Harper, James.....130 Cliffwood St. Lenox 01240.....637-4936
Harrison, David.....Davis St., Lee 01238.....243-2646
Hayashi, Jan.....Lenox Branch Rd. W. Stockbridge
01262.....232-7983
Healy, Karen.....
Held, Karl E.....1049 Main St. Housatonic 01236.....274-6097
Heller, Diran.....28 Old Stockbridge Rd., Lenox.....637-4794
Helmrich, Dennis.....28 Melbourne St. Pitts. 01201.....443-7579
Hobart, Max.....Under Mountain Rd. Lenox 01240.....637-1299
Hobbs, Jeremy.....160 Hubbard St. Lenox 01240.....637-3266
Hodsdon, Russ.....48 Brunnel Ave. Lenox 01240.....637-3304
Hopsicker, Ken.....12 Elaine Ave., Dalton 01226.....684-2248
Horgan, Bernadette.....324 East St. Lenox 01240.....637-1574
Hunter, Faith.....19 South Mt. Rd. Pitts. 01201.....448-2069
Howell, Tuna.....
Kalib, Julie.....
Kalish, Gilbert.....East St. Lee 01238.....243-3060
Kasson, Jeanette.....Glendale 01229.....298-3197
Kastrinakis, Jason.....14 Richmond Ave. Lee 01238.....243-2316
Kavalovski, Charles.....Goose Pond, Lee 01238.....243-4124
Kaye, Richard.....Black Swann Inn, Lee 01238.....243-2700
Keator, Fred.....20 Schermerhorn Pk. Lenox 01240.....637-1146
Keenum, John.....Rt. 41 Box 172 Richmond 01254.....698-3898
Kern, Brian.....Miss Hall's School Pitts. 01201.....443-6401
Khan, Rashan.....BUTI, West St. Campus Lenox 01240...637-1430
Kiley, Barbara.....197 West St. Lenox 01240.....TWD"0"
Kiley, David.....195 West St. Lenox 01240.....637-0541
Kiley, Jim.....197 West St. Lenox 01240.....TWD-"0"
Kiley, Linda.....193 West St. Lenox 01240.....637-2065
Knussen, Oliver.....New Composer's Cottage, Lenox 01240.637-1499
Krasner, Louis.....Seranak Caretaker's Cottage Lenox...637-0693
Krol, Pat.....Arts Center Commons, Lenox 01240....637-4582
Krosnick, Joel.....Austerlitz Rd. W. Stockbridge 01262.232-4229
Kuchment, Anna.....29 Brunnel Rd. Lenox 01240.....637-0252
Lahart, Duke.....109 Plunkett St. Lenox 01240.....637-0416
Larsen, Lynn.....Interlaken Crossroad, Lenox 01240...298-3508
Lawrence, Lucile.....46 Main St. Lenox 01240..... 637-4391
Ledbetter, Steven.....Chestnut Rd. Richmond Shores
Richmond 01254.....698-2769
Lehner, Eugene.....Tyringham 01264.....243-9867
Leonard, Michelle.....Lakeview Dr. Stockbridge 01262.....298-3587

Leopardi, Karen.....c/o Tanglewood, Lenox 01240.....298-3275
Lockwood, Marianne.....RD 3, box 173B Gt. Barr. 01230.....528-2489
Logue, Barbara.....c/o Loeb Austerlitz Rd. W.Stock. 01266.....232-4262
Lucy, Bob.....89 Prospect St. Lee 01238.....243-2540
Lynch, Stacey.....Fairview St. Lee 01238.....243-1338
MacCourt, David.....West Mt. Rd. Lenox 01240.....637-3195
Mackey, Mike.....
Mandel, Marc.....327 East St. Lenox 01240.....637-1574
Maroney, Deborah.....14 Circular Ave. Lee 01238.....243-2239
Maroni, James.....414 East St. Lee 01238.....243-1434
Martyn, Tim.....c/o Crane, Cannan Rd. Richmond 01254.....698-3842
Massimiano, Jeanne.....126 Blythewood Dr. Pittsfield 01201.447-7003
McClellan, Keith.....
McCracken, Peter.....c/o Duffy, 41 Taconic Ave, Lenox....637-0047
McDonough, Mike.....Seranak.....637-0108
Meier, Gustav.....October Hill, Pittsfield 01201.....698-2263
Merwin, Neil.....44 Fuller St. Lee 01238.....unlisted
Myers, Sarah.....
Mitchell, Gene.....Golden Hill Rd. Lee 01238.....243-2994
Morin, Anne.....Miss Halls School, Pittsfield.....443-6401
Morris, Elisa.....Corner House, Tanglewood.....637-4693
Nardacci, Al.....Stringer Ave. Lee 01238.....243-2382
Natale, Peppino.....Yale Hill Rd. Stockbridge 01262.....298-4626
Newby, Steve.....Arts Center Commons, Lenox.....637-4582
Nichols, Maryann.....
Nunley, Diana.....P.O. Box 201, Lebanon, Ny 12125.....
O'Gara, Thomas.....
Oliver, John.....East Rd. Alford.....528-5723
Ortner, Richard.....Canaan, Ny. Box 144.....518-781-4808
Ozawa, Seiji.....c/o Tanglewood, Lenox 01240.....298-5165
Panetti, Joanne.....P.O. Box 1911, Lenox 01240.....
Parsons, Anne.....Birch Hill. W. Stockbridge 01262....232-4355
Penney, Sarah.....
Perry, Brit.....Lenox Branch Rd. W. Stock.....232-7730
Philputt, Susan.....c/o BUTI, Tanglewood Lenox 01240....
Phipps, David.....TWD x208
Pierce, William.....c/o Tanglewood, Lenox 01240.....698-2845
Pignone, Kevin.....581 Williams St. Pittsfield 01201...448-8118
Pilavachi, Costa.....c/o Tanglewood. Lenox 01240.....698-2845
Pilot, Ann Hobson.....Lake Dr. Stockbridge 01262.....698-4674
Ploof, Lesley Ann.....Lenox Heights Condos, Lenox 01240...637-4493
Powell, Daniel.....c/o Duffy, 41 Taconic Ave, Lenox....637-0047
Prince, Marjorie.....
Purcell, Ken.....
Quinn, Lis.....Gould House, Lenox 01240.....637-0652
Raymer, Emily.....c/o Goudey, P.O. Box 552, Stock. 01262.....298-3365
Read, Diane.....c/o Johnson, 32 Hollenbeck Gt. Barr. 01230.....
Renak, Amy.....
Reynolds, Thomas.....P.O. Box 34, So. Schodack, NY 12162.....518-784-5780

Riordan, George.....36 St. James Ave, Lee 01238.....243-1999

Ripley, Robert.....c/o Tammaney, Mohawk Lake Rd.
Glendale, 01229....298-4488

Robinson, Sarah.....P.O. Box 418, Main St. Stockbridge
01266.....298-4080

Robison, Alfred.....301 Mahkeenac Shores, Stockbridge
01266.....298-3428

Rosen, Jerry.....c/o Kennedy, 45c Starwood Dr
Lenox 01240.....637-0462

Ryan, Jeanne.....Blythewood Dr. Pittsfield 01201.....442-9013

St. Clair, Carl.....West Stockbridge 01266.....232-7040

Salesin, Joshua.....RD 2, W. Stockbridge 01266.....274-6097

Salinetti, Lisa.....Highfield Dr. Lee 01238.....243-1849

Salvatore, Jodi.....118 Housatonic St. Lenox 01240.....637-3697

Salvatore, Ruth.....118 Housatonic St. Lenox 01240.....637-0361

Salvatore, Terry.....114 Housatonic St. Lenox 01240.....637-3535

Sarfati, Veronique.....Miss Hall's School, Pittsfield
01201.....443-6401

Schaetzly, Chris & Kristen.....Douglass House, Stockbridge 01262...298-3802

Schleuter, Charles.....c/o Echezeaux, Cheever Rd. Richmond 698-2821

Selva, Laura.....

Serkin, Karina.....Lenox 01240.....698-3298

Serkin, Peter.....Lenox 01240.....698-3298

Serwitz, Joyce.....Prospect Hill, Stockbridge 01262....298-3555

Shapiro, Harry.....View Dr. Richmond 01254.....698-3894

Sharry, Patricia.....

Shaughnessy, Mike.....

Silverstein, Joseph.....Mahkeenac Heights, Stock. 01262.....298-4754

Silvia, Cheryl.....

Sird, Raymond.....c/o Penryhn, E. Rd. Richmond 01254..698-2591

Smedvig, Caroline (Kim).....c/o Tanglewood, Lenox 01240.....298-3275

Smith, Alan.....c/o Mr. and Mrs. Bailey RFD Box 162
W. Stockbridge 01260....298-3849

Smith, Fenwick.....W. Rd. Richmond 01254.....698-3157

Smith, Roger.....E. New Lenox Rd. Lenox 01240.....637-0266

Sprague, Molly.....Miss Hall's School Pittsfield
01201.....443-6401

Stevenson, Joe.....Water St. Housatonic 01236.....274-6905

Sturma, Dave.....73 Birch Grove, Pittsfield 01201....442-5726

Svetlichny, Andrei.....c/o Pisani, W. Main St. Stockbridge
01262.....298-4417

Swartz, Daryl.....Box 426, Swamp Rd.
W. Stockbridge 01266....232-4402

Tenney, Scott.....193 West St. Lenox 01240.....637-2065

Tivy, Janet.....RFD 1, W. Stockbridge 01266.....298-3766

Tomlin, Sue.....P.O Box 121, S.Lee, 01260.....243-1878

Tondel, Tim.....

Tower, George.....69 Garland Ave, Pittsfield 01201....443-6287

Vasconez, Christina.....

Verhagen, Jim.....S. Pond Farm Condo Unit F14
1136 Barker Rd. Pitts. 01201.....447-8025

Verrot, Pascal.....W. Stockbridge 01262.....637-2109

Vignieri, Thomas.....9 Cliffwood St., Lenox 01240.....637-3319

| | | |
|---|---|---|
| Voisin, Roger | Stockbridge Bowl, Stock. 01262 | 298-3449 |
| Voos, Charles & Mary | Green River Rd. Alford | 528-2943 |
| Vreeland, Jim | | |
| Walt, Sherman | Pinecrest Dr. Lenox 01240 | 637-2579 |
| Weiber, Steven | 657 West St., Pitts. 01201 | |
| Whitaker, James | 134 Lee Rd. Lenox 01240 | 637-1188 |
| Wilson, Helena Cevallos | Miss Hall's School, Pitts. 01201 | 443-6401 |
| Wisdom, Leslie | Seranak | 637-0108 |
| Wolf, Mary | | |
| Wood, Laurie | Mohawk Lake Rd. Glendale | 298-4447 |
| Woodworth, Carol | Douglass House, Stockbridge 01262 | 298-3802 |
| Wright, Harold | Black Swann Inn, Lee 01238 | 243-2700 |
| Wu, Leslie | 45 West St. (WSC). Lenox 01240 | 637-2670 |
| Wyner, Yehudi | | 518-392-6534 |
| Yudkin, Jeremy | | 637-2486 |
| Ziss, Richard | Corner House, Lenox 01240 | 637-4683 |

Boston University Tanglewood Institute

1989 Academic Faculty/Staff Residence List

| | | |
|---|---|---|
| Becker, Valerie | 45 West Street (WSC) Presidential Suite | 637-0378 |
| Bender, Dennis | 56 Church #1, Lenox | 637-4984 |
| Brady, Felicia | 146 Main, Lenox | 637-4284 |
| Buyse, Leone | 19 Maple, Lenox | 637-4410 |
| Curnow, Jeffrey | 24 Merriam, Pittsfield | 445-4442 |
| Curtin, Phyllis | Box 222, Seekonk Rd., Great Barrington | 528-1020 |
| Cutter, Bill | 159 West Street, Lenox (cottage) | 637-2240 |
| Daverio, John | 146 Main, Lenox (7/9-7/16) | 637-4390 |
| Dixon, Julian | 231 Walker, Lenox | 637-2647 |
| Duet, Cynthia | 45 West Street (WSC) | 637-2670 |
| Dwyer, Doriot | Hawthorne Rd, Stockbridge | 637-2233 |
| Emery, Deborah | Richmond | 698-3216 |
| Faieta, John | 231 Walker, Lenox | 637-2647 |
| Fischer, Jeanne | 6 School St., Lenox | 637-2155 |
| Fischer, Norman | 6 School St., Lenox | 637-2155 |
| Fiske, Jane | 146 Main, Lenox (7/22-8/20) | 637-4284 |
| Foley, Joe | 231 Walker, Lenox | 637-2647 |
| Gaugher, Thomas | Mahkeenac Heights, Stockbridge | 298-3598 |
| Hackleman, Martin | Highfield Drive, Lee | 243-4519 |
| Hagar, Donald | 28 Old Stockbridge Rd., Lenox | 637-4794 |
| Hartman, Scott | Little John Drive, Becket | 623-5926 |
| Heller, Diran | 28 Old Stockbridge Rd., Lenox | 637-4794 |
| Heller, Joan | 96 Melbourne Rd., Pittsfield | 443-9057 |
| Hoose, David | 146 Main, Lenox (7/22-8/5) | 637-4390 |
| Hubbard, John | 45 West Street (WSC), Lenox | 637-2670 |
| Jaguaribe, Maria Clodes | 146 Main, Lenox | 637-4284 |
| Jennings, Andrew | 159 West Street, Lenox | 637-4792 |
| Kohane, Sara | 45 West Street (WSC), Lenox | 637-2670 |
| Lamont, Carolyn | 28 Old Stockbridge Rd., Lenox | 637-4794 |
| Lawrence, Lucile | 146 Main, Lenox | 637-4391 |
| Lipsitt, Stephen | Colane Rd., East Chatham, NY | (518) 781-4797 |
| Luke, Jeff | Hall School | 443-6401 |
| McGowan, Laurie Ann | 45 West Street (WSC), Lenox | 637-2670 |
| Nierenberg, Roger | 146 Main, Lenox (6/25-7/9) | 637-4390 |
| Phelps, Jason | 146 Main, Lenox | 637-4489 |
| Pilafian, Sam | Parkview Terrace, Lee | 243-4376 |
| Priest, Julia | 45 West Street (WSC), Lenox | 637-2670 |
| Rachleff, Larry | 146 Main, Lenox | 637-4390 |
| Rassmussen, Bob | 231 Walker St, Lenox | 637-2647 |
| Riordan, George | 36 St. James, Lee | 243-1999 |
| Samuel, Gail | 45 West Street (WSC), Lenox | 637-2670 |
| Santourian, Asadour | 45 West Street (WCS) Presidential Suite | 637-0378 |
| Sirota, Robert | 42 Walker, Lenox | 637-2705 |
| Sirota, Victoria | 42 Walker, Lenox | 637-2705 |
| Sloane, Ethan | c/o Tanglewood Institute | 637-1430 |
| Smedvig, Rolf | West Stockbridge | 232-8517 |

(over)

| | | |
|---|---|---|
| Van Valkenberg, Lisa | (WSC) | 637-2670 |
| Vignieri, Tom | 9 Cliffwood, Lenox | 637-3319 |
| Voisin, Roger | 312 Mahkeenac Shore, Stockbridge | 298-3449 |
| Wachner, Julian | 45 West Street (WSC), Lenox | 637-2670 |
| Warner, Paul | 159 West St., Lenox (cottage) | 637-2240 |
| Weather Forecast | | 499-2627 |
| Wolf, Mary | 166 Kemble St., Lenox | 637-4793 |
| Wu, Leslie | 45 West Street (WSC), Lenox | 637-2670 |
| Yudkin, Jeremy | Route 183, Lenox | 637-2486 |

| | |
|---|---|
| Hall School | 443-6401 |
| West Street Campus | 637-2670 |

See separate schedule for chamber music assignments

TANGLEWOOD MUSIC CENTER
Fellowship Program
Instrumental

FIRST WEEK
June 27-July 2

| MONDAY 26 | TUESDAY 27 | WEDNESDAY 28 | THURSDAY 29 | FRIDAY 30 | SATURDAY 1 |
|---|---|---|---|---|---|
| | 9:00 - 10:30<br>Movement Workshop<br>All Vlns, Vlas, Pianists<br>Ms. Baniel<br>HS Fitch<br><br>10:30 - 12:00<br>Movement Workshop<br>All Winds, Brass, Percs, Harps, Conductors<br>Ms. Baniel<br>HS Fitch<br><br>12;30 - 1:30<br>Meeting - All Pianists<br>Mr. Kalish, Wyner Fleisher, Serkin<br>MH A<br><br>2:00 - 5:30<br>Auditions<br>(see separate schedules)<br><br>8:00 - 9:30<br>Auditions<br>(See separate schedules) | 8:15-9:00<br>Movement Workshop<br>All Vlns, Vlas<br>Ms. Baniel<br>HS Fitch<br><br>10:00 - 12:00<br>Chamber Music<br>Section B<br><br>1:30 - 3:30<br>TMCO Sectional A<br>All Strings<br>Mr. Fleisher, Mr. Meier, Ms. Alsop<br>Shed<br>Winds, Brass, Percs, Harp<br>Mr. MacCourt, Mr. Voisin<br>RehStage<br><br>3:45 - 5:45<br>Chamber Music<br>Section C<br><br>7:30 - 9:30<br>Master Classes<br>Vlc-Mr. Krosnick<br>HS MusicRoom<br>Vla-Mr. Rhodes<br>HS Art Room<br>Vlns-Mr. Krasner<br>HS Fitch | 8:15-9:00<br>Movement Workshop<br>All Vlc, Bass, Pianists<br>Ms. Baniel<br>HS Fitch<br><br>10:00 - 12:30<br>TMCO A-I<br>Mr. Fleisher & Cond.Fellows<br>Shed<br><br>12:30 - 2:00<br>Chamber Music<br>Section G<br><br>1:30 - 3:30<br>Chamber Music<br>Section A, E<br><br>3:45 - 5:45<br>Chamber Music<br>Section C<br><br>7:30 - 9:30<br>Chamber Music<br>Section D | 10:00 - 12:00<br>Chamber Music<br>Section B<br><br>12:15 - 1:15<br>Alleluia Reh. for OpeningExercises<br>Theatre<br><br>2:30<br>TMC Opening Exercises<br>Theatre<br><br>4:30 - 6:30<br>TMCO A-II<br>Mr. Ozawa<br>Shed | 8:15-9:00<br>Movement Workshop<br>All Wind, Brass, Percs Harps<br>Ms. Baniel<br>HS Fitch<br><br>10:00 - 12:30<br>TMCO A-III<br>Mr. Ozawa, Mr. Fleisher, & Cond. Fellows<br>Shed<br><br>1:30 - 3:30<br>Chamber Music<br>Section A, F<br><br>3:45 - 6:15<br>TMCO A-IV<br>Mr. Ozawa, Mr. Fleisher & Cond.Fellows<br>Shed |
| | | | | | SUNDAY 2 |
| | | | | | 10:00 - 12:30<br>TMCO A-V<br>Mr. Ozawa, Mr. Fleisher & Cond.Fellows<br>Shed<br><br>7:30 - 10:00<br>TMCO A-VI<br>Mr. Ozawa, Mr. Fleisher & Cond.Fellows<br>Theatre |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Conducting

FIRST WEEK
June 27-July 2

| MONDAY 26 | TUESDAY 27 | WEDNESDAY 28 | THURSDAY 29 | FRIDAY 30 | SATURDAY 1 |
|---|---|---|---|---|---|
| | 10:00 - 12:00<br>Movement Workshop<br>All Conductors<br>Ms. Baniel<br>HS Fitch | 10:00 - 12:00<br>Class<br>Mr. Meier<br>Seranak | 10:00 - 12:30<br>TMCO A-I<br>Mr. Fleisher &<br>Cond.Fellows<br>Shed | 10:00 - 12:00<br>Class<br>Mr. Meier<br>Seranak | 10:00 - 12:30<br>TMCO A-III<br>Mr. Ozawa, Mr. Fleisher,<br>& Cond. Fellows<br>Shed |
| | | | | 12:15 - 1:15<br>Alleluia Reh.<br>for Opening<br>Exercises<br>Theatre | 1:30 - 3:30<br>Class<br>Mr. Meier<br>Seranak |
| | | | | | 3:45 - 6:15<br>TMCO A-IV<br>Mr. Ozawa, Mr. Fleisher,<br>& Cond. Fellows<br>Shed |
| | 1:30 - 3:30<br>Meeting<br>Mr. Meier<br>Seranak | | 1:30 - 3:30<br>Cond.Fellows<br>Mr. Meier<br>Seranak | 2:30<br>TMC Opening<br>Exercises<br>Theatre | SUNDAY 2 |
| | | 3:45 - 5:45<br>Solfege<br>Mr. Voisin<br>Hawthorne #1 | 3:45 - 5:45<br>Solfege<br>Mr. Voisin<br>Hawthorne #1 | 4:30 - 6:30<br>TMCO A-II<br>Mr. Ozawa<br>Shed | 8:15 - 9:00<br>Movement Workshop<br>All Conductors<br>Ms. Baniel<br>HS Fitch |
| | | | | | 10:00 - 12:30<br>TMCO A-V<br>Mr. Ozawa, Mr. Fleisher,<br>& Cond. Fellows<br>Shed |
| | | | | | 7:30 - 10:00<br>TMCO A-VI<br>Mr. Ozawa, Mr. Fleisher,<br>& Cond. Fellows<br>Theatre |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Composition

FIRST WEEK
June 27-July 2

| MONDAY 26 | TUESDAY 27 | WEDNESDAY 28 | THURSDAY 29 | FRIDAY 30 | SATURDAY 1 |
|---|---|---|---|---|---|
| | 2:30<br>Meeting<br>Mr. Knussen<br>Cafeteria | | | 12:15<br>Alleluia Rehearsal<br>Theatre<br><br>2:30<br>TMC Opening<br>Exercises<br>Theatre | |

6/26/89
12:30 pm

# TANGLEWOOD MUSIC CENTER
## VOCAL PROGRAM

Name SUBJECT TO CHANGE

Week of June 27-July 1

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| | | | | *8:15-9 ALL VOCALISTS and VCs/Ms. Baniel/ Mov't workshop/Fitch | |
| | 10-12:30 Camburn/PCS/Curtin CMH | 10-12:30 Young/Fellows/Curtin CMH | 9:30-12 McMillan/PCS/Curtin CMH | 9:30-12 Corliss/Fellows/Curtin CMH | 10-12 Diction ALL VOCALIST AND VCs Helmrich/Fit |
| | 10-1 Individual coaching for Fellows (specific times TBA) | 10-6 Individual coaching for PCS (specific times TBA) | 10-1 Individual coaching for Fellows (specific times TBA) | 12:15-1:15 REHEARSAL FOR OPENING EXERCISES/ALL TMC STUDENTS/MUSIC THEATRE | |
| | | | 1-6:30 Individual coaching for PCS (specific times TBA) | | |
| | | | 1-2:30 Faculty Mtg./ Dining Room | | 2-3:30 Smith/ MOZART/8 singe Fitch |
| | 2-4 ALL VOCALISTS sing for each other/ VCs and faculty/ CMH | 1:30-3:30 Piano Seminar/VCs/ Garrett/Fitch | 4-6 Individual coaching for Fellows (specific times TBA) | 2:30 OPENING EXERCISES/ ALL TMC STUDENTS/ MUSIC THEATRE | |
| | 5-6 Individual coaching for Fellows (TBA) 7:30-9 Smith/MOZART/8 singers/ Fitch | *7:30-9 ALL VOCALISTS and VCs/Ms. Baniel Mov't workshop/ Barn | | | |

*PLEASE BRING A TOWEL AND BLANKET TO LIE ON.

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

FIRST WEEK
June 27-July 2

SECTION A Thursday and Saturday
1:30 - 3:30

Mr. Wyner Hawthorne #1
Stravinsky Duo Concertante
Vln-Kim
Pno-Larson FOR PERF. JULY 5

Ms. Kuchment MH 7
Shostakovitch Sonata
Vln-Dahn
Pno-Laimon FOR PERF. JULY 5

Mr. Lehner Studio J
Schubert Quartet in a minor
Vln-Morimoto
Vln-Zaretsky
Vla-Farris
Vlc-Kishi

Mr. Krasner MH 4
Ravel Quartet
Vln-Pogossian
Vln-Landers
Vla-Quincey
Vlc-Brooks

Mr. MacCourt MH 15
Beethoven Trio
Ob-Opie
Ob-Koch
EH-English FOR PERF. JULY 9

Mr. Smith ChMusHall
Varese Octandre
Fl/Picc-Garvin
Ob-Allen
Cl-EflCl-Sternberg
Bsn-Rodgers
Hrn-Jurkscheit
Trp-DuMaine FOR PERF. JULY 16
Trb-Evans
Bass-Roy

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SECTION B Wednesday and Friday
10:00 - 12:00

Mr. Levine MH 11
Mozart Flute Quartet in D
Vln-Eguchi
Vla-Neufeld
Vlc-Koehl
Fl-Jones

Mr. Lehner Studio J
Bartok Quartet to be decided
Vln-Forbes
Vln-Hulscher
Vla-Werczynski FOR PERF.
Vlc-Moon

MORE SECTION B Wednesday and Friday
10:00 - 12:00

Mr. Foss RehStage
Foss Echoii
Vlc-Krummel
Cl-Gythfeldt FOR PERF. JULY 29
Perc-Milarsky
Pno-Fan

Mr. MacCourt MH 7
Gounod Petite Symphonie
Fl-Wendtland
Ob-Roy
Ob-Kunns
Cl-Kam FOR PERF. JULY 9
Cl-Ginstling
Bsn-Finnell
Bsn-Buchman
Hrn-Reβlogle
Hrn-Canfield

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SECTION C Wednesday and Thursday
3:45 - 5:45

Mr. Krosnick MH 8
Prokofiev Sonata in F
Vln-Frucht
Pno-Kim FOR PERF. JULY 5

Mr. Serkin MH 4
Beethoven Op. 23
Vln-Harney
Pno-Dahl FOR PERF. JULY 6

Mr. Levine MH 5
Mozart Sonata in e minor
Vln-Kleinbart
Pno-Fan FOR PERF. JULY 6

Mr. Krasner MH 7
Faure Op. 13
Vln-Trester
Pno-Ying FOR PERF. JULY 6

Mr. Wyner RehStage
Bach Brandenburg No. 6
Vla-Shufelt
Vla-Schleifer
Vlc-Young FOR PERF. JULY 9
Vlc-Barnes
Vlc-Kishi
Bass-Carver
Hpsi-Larson

TANGLEWOOD MUSIC CENTER
Fellowship Program — FIRST WEEK
Chamber Music — July 27-July 2

SECTION D Thursday 7:30 - 9:30

Mr. Lehner HS Art Room
Dvorak Four Pieces
Vln-Frucht
Pno-Kim FOR PERF. JULY 11

Mr. Wyner HS Music Room
Beethoven Op. 12 No. 2
Vln-Schultz
Pno-Zivian FOR PERF. JULY 11

Mr. Helmrich HS Barn
Poulenc Sonata
Vln-Kim
Pno-Larson FOR PERF. JULY 11

Mr. Fleisher HS Fitch
Mozart K. 481
Vln-Dahn
Pno-Laimon FOR PERF. JULY 11

Mr. Krasner HS 106
Kirchner Duo
Vln-Kleinbart
Pno-Fan FOR PERF. JULY 12

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SECTION E Thursday 1:30 - 3:30

Mr. Kalish MH A
Bartok Sonata #2
Vln-Harney
Pno-Dahl FOR PERF. JULY 12

Mr. Lehner MH 6
Brahms Sonata in G
Vln-Folland
Pno-Gross FOR PERF. JULY 11

Mr. Levine MH 8
Beethoven Op. 12 No. 3
Vln-Trester
Pno-Ying FOR PERF. JULY 12

Mr. Epstein RehStage
Perc Ensemble
Perc-Benjafield
Perc-Herbert
Perc-Megna
Perc-Milarsky
Perc-Robinson
Perc-Slack

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SECTION F Saturday 1:30 - 3:30

Mr. Smirnoff MH 5
Copland Sonata will meet without
Vln-Folland coach
Pno-Gross FOR PERF. JULY 12

MORE SECTION F Saturday 1:30 - 3:30

Mr. Serkin MH 8
Webern Quartet
Vln-Forbes
Cl-Kolsky
Sax- FOR PERF. JULY 30
Pno-Ying

Mr. Barker RehStage
Bass Class
Bass-Carver
Bass-Gordon
Bass-Manzo
Bass-Moore
Bass-Richardson
Bass-Roy
Bass-Schermer

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SECTION G Thursday 12:30 - 2:00

Mr. Smirnoff MH 5
Janacek Sonata
Vln-Schultz
Pno-Zivian FOR PERF. JULY 5

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COMING ATTRACTIONS

Mr. Rhodes
Haydn Quartet Op. 50 No. 1
Vln-Hu
Vln-Altenberger FOR PERF. July 16
Vla-Kaneko
Vlc-Stegink

Mr. Rhodes
Bartok Quartet No. 6
Vln-Horowitz
Vln-Taylor
Vla-Douglass FOR PERF. JULY 23
Vlc=Metzger

Mr. Rhodes
Dvorak Sextet
Vln-Xia
Vln-Schwarz
Vla-Rohde FOR PERF. JULY 18
Vla-Liu
Vlc-Controulis
Vlc-Votapek

Mr. Serkin
Wolpe Piece for 3 Pianos
Pno-Dahl
Pno-Laimon
Pno-Zivian FOR PERF. JULY 20

Mr. Krosnick
Piano Quintet to be decided
Vln-Lee
Vln-Ishikawa
Vla-Quiggle FOR PERF. JULY 16
Vlc-Janzen
Pno-Zivian

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

FIRST WEEK
June 27-July 2

COMING ATTRACTION

Mr. Smirnoff
Haydn Quartet Op. 77 No. 1
Vln-Kawamoto
Vln-Lendleton
Vla-Wang FOR PERF. JULY 9
Vlc-Barnes

6/26/89
2:30 pm

VOCAL PROGRAM

| | |
|---|---|
| PCS | Members of the Phyllis Curtin Seminar |
| Fellows | Vocal Fellows |
| CMH | Chamber Music Hall (at Tangelwood) |
| VC | Vocal Coach or Fellow Pianist |
| VOCALISTS | Includes PCS and Fellows |
| MusRm | Music Room (at Miss Hall's) |
| Theatre | Music Theatre (at Tanglewood) |
| TBA | To be announced (INFO WILL WILL BE POSTED LATER IN THE WEEK) |

Vocal Faculty:

John Oliver, Department Head
Dennis Helmrich, Head Vocal Coach
Terry Decima, Vocal Coach
Margo Garrett, Vocal Coach
Alan Smith, Vocal Coach

WEEK 1

TUESDAY, JUNE 27

| | COACH/VOCALIST/PIECE | ROOM |
|---|---|---|
| 10-12:30 | Camburn/PCS/Ms. Curtin | CMH |
| 11-12 | Smith/Chen/Beethoven | 102 |
| | Helmrich/Swenson/Grieg | Fitch |
| | Pley/Schaufer/Caplet | Barn |
| | Corliss/Evans/Dvorak | 106 |
| | Young/Colton/Liszt | Art |
| | Garrett/Bernstein/Ibert | MusRm |
| 12-1 | Smith/Deng/Strauss | 102 |
| | Helmrich/Turnbull/Schumann | Fitch |
| | Decima/Osterling/Faure | Art |
| | McMillan/Eberhard/Bruch | 106 |
| | Garrett/Phillips/Horby | MusRm |
| 2-4 | Opening remarks/Helmrich ALL VOCALISTS SING FOR EACH OTHER; VC AND FACULTY | CMH |
| 5-6 | Camburn/Cincione/Laderman | MusRm |
| 7:30-9:00 | Smith/Chen/Evans/Cincione/ Deng/Bernstein/Eberhard/ Turnbull/Pratt/MOZART | MusRm |

THE REST OF THE SCHEDULE WILL BE POSTED TUESDAY EVENING.

WEDNESDAY, JUNE 28

| | COACH/VOCALIST/PIECE | ROOM |
|---|---|---|
| 10-12:30 | Young/Fellows/Ms. Curtin | CMH |
| 10-11 | Pley/PCS 1 | MusRm |
| | Corliss/PCS 1 | 106 |
| | McMillan/PCS 1 | Fitch |
| | Decima/PCS 4 | Art |
| 11-12 | Pley/PCS 2 | MusRm |
| | Corliss/PCS 2 | 106 |
| | McMillan/PCS 2 | Fitch |
| | Camburn/PCS 1 | 102 |
| 12-1 | Camburn/PCS 2 | 102 |
| 12:30-1:30 | Garrett/PCS 4 | Fitch |
| | Smith/PCS 4 | MusRm |
| 1:30-2 | Smith/?/Mozart | MusRm |
| 1:30-3:30 | Garrett/VCs/Piano Seminar | Fitch |
| 2-3 | Helmrich/PCS 4 | Fitch |
| | Smith/?/Mozart | MusRm |
| 3-4 | *Helmrich/PCS 4 | Fitch |
| | Smith/?/Mozart | Mus/Rm |
| 4-5 | Camburn/PCS 3 | Fitch |
| | Smith/?/Mozart | MusRm |
| | Young/PCS 1 | Art |
| | Pley/PCS 3 | 102 |
| | McMillan/PCS 3 | 106 |
| 5-6 | Smith/?/Mozart | MusRm |
| | Young/PCS 2 | Art |
| | Corliss/PCS 3 | Fitch |
| 7:30-9 | ALL VOCALISTS and VCs/ Baniel/Mov't Workshop | Barn |

THURSDAY, JUNE 29

| | | |
|---|---|---|
| 9:30-12:00 | McMillan/PCS/Ms. Curtin | CMH |
| 10-11 | Smith/Deng/Strauss | 106 |
| | Pley/Schaufer/Caplet | Fitch |
| | Corliss/Evans/Dvorak | Art |
| 11-12 | Smith/Chen/Beethoven | 106 |
| | Helmrich/Swenson/Grieg | Art |
| | Camburn/Cincione/Laderman | 102 |
| | Garrett/Phillips/Horby | MusRm |
| | Young/Colton/Liszt | Fitch |
| 12-1 | Smith/Mozart #7/Chen/ Evans/Cincione | Fitch |
| | Helmrich/Turnball/Schumann | Art |
| | Decima/Oesterling/Faure | 106 |
| | Garrett/Bernstein/Ibert | MusRm |

THURSDAY, JUNE 29 (CONT)

| | COACH/VOCALIST/PIECE | ROOM |
|---|---|---|
| 1-2 | McMillan/PCS 1 | MusRm |
| | Camburn/PCS 1 | Fitch |
| | Young/PCS 1 | Art |
| | Corliss/PCS 1 | 102 |
| | Pley/PCS 1 | 106 |
| 2-3 | Young/PCS 2 | Art |
| | McMillan/PCS 2 | MusRm |
| | Pley/PCS 2 | 106 |
| | Corliss/PCS 2 | 102 |
| | Camburn/PCS 2 | Fitch |
| 3-4 | *Helmrich/PCS 4 | 102 |
| | McMillan/PCS 3 | MusRm |
| | Pley/PCS 3 | 106 |
| | Smith/Mozart #13/Chen/ Deng/Cincione | Art |
| | Young/PCS 3 | Barn |
| | Camburn/PCS 3 | Fitch |
| 4-5 | Smith/PCS 4 | Art |
| | Helmrich/PCS 4 | MusRm |
| | Corliss/PCS 3 | 102 |
| | Garrett/PCS 4 | 106 |
| | Decima/PCS 4 | Fitch |
| 5-6 | McMillan/Eberhard/Bruch | 102 |
| 5-5:30 | Smith/VC/PCS 1 | Art |
| | Decima/VC/PCS 1 | Fitch |
| | Helmrich/VC/PCS 1 | MusRm |
| 5:30-6 | Smith/VC/PCS 2 | Art |
| | Decima/VC/PCS 2 | Fitch |
| | Helmrich/VC/PCS 2 | MusRm |
| 6-6:30 | Smith/VC/PCS 3 | Art |
| | Decima/VC/PCS 3 | Fitch |
| | Helmrich/VC/PCS 3 | MusRm |

FRIDAY, JUNE 30

| | | |
|---|---|---|
| 8:15-8:55 | ALL VOCALISTS and VCs/ Baniel/Mov't Workshop | Fitch |
| 9:30-12 | Corliss/Fellows/Ms. Curtin | CMH |
| 10-10:30 | *Helmrich/McMillan/PCS 1 | Fitch |
| 10-10:30 | *Decima/McMillan/PCS 2 | MusRm |
| 10:30-11 | *Decima/McMillan/PCS 3 | MusRm |
| 10-10:30 | Garrett/VC/PCS 1 | Art |
| 10:30-11 | Garrett/VC/PCS 2 | Art |
| 11-11:30 | Garrett/VC PCS 3 | Art |
| 12:15-1:15 | ALL TMC STUDENTS/REHEARSAL FOR OPENING EXERCISES | Theatre |
| 2:30 | OPENING EXERCISES | Theatre |
| 4:30-5:30 | Young/PCS 3 | Fitch |

SATURDAY, JULY 1

| | | |
|---|---|---|
| 10-12 | Helmrich/Vocalists and VCs/Diction | Fitch |
| 2-3:30 | Smith/Chen/Deng/Cincione/ Bernstein/Eberhard/Turn- bull/Pratt/Evans/Mozart #15 | TBA |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Instrumental

SECOND WEEK
July 2 - 9

| MONDAY 3 | TUESDAY 4 | WEDNESDAY 5 | THURSDAY 6 | FRIDAY 7 | SATURDAY 8 |
|---|---|---|---|---|---|
| 8:30 - 9:15<br>Movement Workshop<br>Vlc, Bass, Pianists<br>Ms. Baniel<br>HS Fitch | 8:30 - 9:15<br>Movement Workshop<br>Winds, Brass,<br>Perc, Harps<br>Ms. Baniel<br>HS Fitch | | 8:30 - 9:15<br>Movement Workshop<br>Vlns, Vlas<br>Ms. Baniel<br>HS Fitch | 10:00 - 12:30<br>TMCO B-III<br>Mr. Norrington<br>Theatre | 9:30 - 11:00<br>TMCO B-IVa<br>Cond.Fellows<br>Theatre |
| 10:00 - 12:30<br>TMCO A-VII<br>Mr. Ozawa, Mr.<br>Fleisher, Ms.<br>Allsop<br>Theatre | 10:00 - 12:00<br>TMCO Sectional B<br>Strings-Theatre<br>Winds, Brass, Perc<br>Mr. MacCourt<br>RehStage | 10:00 - 12:30<br>TMCO B-I<br>Mr. Norrington<br>Theatre | 10:00 - 12:30<br>TMCO B-II<br>Cond.Fellows<br>Theatre | 10:00 - 12:00<br>Piano Seminar<br>Mr. Kalish, Wyner<br>Fleisher<br>Hawthorne #1 | 1:30 - 3:30<br>Chamber Music<br>Section C<br><br>4:30 - 6:00<br>TMCO B-IVb<br>Mr. Norrington<br>Theatre |
| 1:30 - 3:30<br>Chamber Music<br>Section B, E, H | 10:00 - 12:00<br>Piano Seminar<br>Mr. Kalish, Wyner,<br>Fleisher<br>Hawthorne #1 | 1:30 - 3:30<br>Chamber Music<br>Section A, G | 1:30 - 3:30<br>Chamber Music<br>Section C, J | 1:30 - 3:30<br>Chamber Music<br>Section A, N | SUNDAY 9 |
| 3:45 - 5:45<br>Chamber Music<br>Section D | 3:00 Grounds Open<br>for July 4th<br><br>1:30 - 3:30<br>Chamber Music<br>Section K, L | 3:45 - 5:45<br>Chamber Music<br>Section E, F, I, J<br><br>7:30 - 9:30<br>Clarinet MClass<br>Mr. Wright<br>HS Music Room<br>Flute MClass<br>Mr. Smith<br>HS Art Room | 3:45 - 5:45<br>Orchestra Rep<br>All Horns, Trp<br>Trb and Tba<br>Mr. Voisin<br>West Barn<br><br>4:00<br>Sonata Recital II<br>ChMusic Hall | 3:45 - 5:45<br>Chamber Music<br>Section B, I, L, M | 10:00<br>Chamber Music Concert I<br>Theatre |
| 8:30<br>TMCO Concert A<br>Mr. Ozawa, Mr.<br>Fleisher, Ms.<br>Allsop<br>Theatre | 3:45 - 5:45<br>Chamber Music<br>Section F, M<br><br>7:30 - 9:30<br>Sonata Class<br>Mr. Smirnoff<br>HS Fitch<br>Cello MClass<br>Mr. Krosnick<br>HS Barn<br>Vla MClass<br>Mr. Rhodes<br>HS ArtRoom | 8:30<br>Sonata Recital I<br>Theatre | 7:30 - 9:30<br>Viola MClass<br>Mr. Rhodes<br>HS ArtRoom<br>7:30 - 9:30<br>Chamber Music | | |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Conducting

SEcond Week
July 3 - 9

| MONDAY 3 | TUESDAY 4 | WEDNESDAY 5 | THURSDAY 6 | FRIDAY 7 | SATURDAY 8 |
|---|---|---|---|---|---|
| | | 8:30 - 9:15<br>Movement Workshop<br>All conductors<br>Ms. Baniel<br>HS Fitch | | | |
| 10:00 - 12:30<br>TMCO A-VII<br>Mr. Ozawa, Mr. Fleisher, Ms. Alsop<br>Theatre | 10:00 - 12:00<br>Solfege<br>Mr. Voisin<br>Hawthorne #2 | 10:00 - 12:30<br>TMCO B-I<br>Mr. Norrington<br>Theatre | 10:00 - 12:30<br>TMCO B-II<br>Cond.Fellows<br>Theatre | 10:00 - 12:30<br>TMCO B-III<br>Mr. Norrington<br>Theatre | 9:30 - 11:00<br>TMCO B-IVa<br>Cond.Fellows<br>Theatre |
| | | | | | 4:30 - 6:00<br>TMCO B-IVb<br>Cond.Fellows<br>Theatre |
| 1:30 - 3:30<br>Class<br>Mr. Meier<br>Seranak | 3:00<br>Grounds open for July 4th | 1:30 - 3:30<br>Class<br>Mr. Meier<br>Seranak | 1:30 - 3:30<br>Cond. Fellows<br>Mr. Meier<br>Seranak | 1:30 - 3:30<br>Class<br>Mr. Meier<br>Seranak | SUNDAY 9 |
| | | | | | 10:00<br>Chamber Music Concert I<br>Theatre |
| | | | 4:00<br>Sonata Recital II<br>ChMusic Hall | 3:45 - 5:45<br>Solfege<br>Mr. Voisin<br>Hawthorne #2 | |
| 8:30<br>TMCO Concert A<br>Mr. Ozawa, Mr. Fleisher, Ms. Alsop<br>Theatre | | 8:30<br>Sonata Recital I<br>Theatre | | | |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Composition

SECOND WEEK
July 3-9

| MONDAY 3 | TUESDAY 4 | WEDNESDAY 5 | THURSDAY 6 | FRIDAY 7 | SATURDAY 8 |
|---|---|---|---|---|---|
| 8:30<br>TMCO Concert A<br>Mr. Ozawa, Mr. Fleisher, Ms. Alsop<br>Theatre | 3:00<br>Ground open for July 4th | 8:30<br>Sonata Recital I<br>Theatre | 3:45 - 5:45<br>Seminar<br>Mr. Knussen<br>Hawthorne #2 | 1:30 - 3:30<br>Seminar<br>Mr. Knussen<br>ChMusic Hall | SUNDAY 9<br><br>10:00<br>Chamber Music Concert I<br>Theatre |

7/02/89
8:30 pm

# TANGLEWOOD MUSIC CENTER

VOCAL PROGRAM

**Week of** July 3 - July 9

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| | | | | 9-9:45 All vocalists and VCs/Baniel/ Mov't Workshop/Fitch | |
| 10-12:30 Pley/PCS/Ms. Curtin CMH | 10-12:30 MacMillan/Fellows Ms. Curtin CMH | 10-12:30 Corliss/PCS/Ms. Curtin CMH | 10-12:30 Young/Fellows/ Ms. Curtin CMH | 10-12 All vocalists and VCs/Decima/ REP CLASS/Fitch | 10-12 All vocali and VCs/Helmrich DICTION/Fitch |
| | | 2-4 Vocal Coaches/ Garrett/Piano Seminar | | | |
| | | | | | |
| | | | | | |
| 4-6 Smith/Mr. Meier cast for MOZART Fitch | | | | | |

*Please note that there will be more rehearsals for the MOZART. I will keep you posted.

TANGLEWOOD MUSIC CENTER
Fellowship Program — SECOND WEEK
Chamber Music — July 3-9

SECTION A Wednesday and Friday
1:30 - 3:30

Mr. Krasner MH 6
Kirchner Duo
Vln-Kleinbart
Pno-Fan — FOR PERF. JULY 12

Mr. Smirnoff MH 8
Copland Sonata
Vln-Folland
Pno-Gross — FOR PERF. JULY 12

Mr. Barker Theatre
Bass Class
Bass-Carver
Bass-Gordon
Bass-Manzo
Bass-Moore
Bass-Richardson
Bass-Roy
Bass-Schermer

Mr. Lehner Studio J
Brahms Quartet
Vln-Morimoto
Vln-Yu
Vla-Farris
Vlc-Kishi

Mr. Levine MH 11
Mozart Flute Quartet
Vln-Eguchi
Vla-Neufeld
Vla-Koehl — FOR PERF. JULY 9
Fl-Jones

Mr. Epstein RehStage
Foss Quartet
Perc-Benjafield
Perc-Negna
Perc-Robinson
Perc-Slack — FOR PERF. JULY 18

Mr. Rhodes MH 10
Bartok Quartet No. 6
Vln-Horowitz
Vln-Taylor
Vla-Douglass — FOR PERF. JULY 23
Vlc-Metzger

Mr. Fleisher Hawthorne #1
Schoenberg Pierrot Lunaire
Vln-Frucht
Vlc-Brooks
Fl-Wendtland — FOR PERF. AUG. 13 PM
Cl-Ginstling
Pno-Kim

Mr. Kalish West Barn
Crumb Metamorphosis
Vln-Altenberger
Vlc-Janzen
Perc-Milarsky
Perc-Herberg — FOR PERF. JULY 16
Pno-Zivian
Cel-Larson
Hrp-Stokes

Mr. Fischer MH 15
Mozart K. 458
Vln-Schwarz
Vln-Zaretsky
Vla-Schleifer
Vlc-Controulis

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SECTION B Monday 1:30 - 3:30
Friday 3:45 - 5:45

Mr. Lehner MH 8
Brahms Sonata in G
Vln-Folland
Pno-Gross — FOR PERF. JULY 11

Mr. Krasner Hawthorne #1
Ravel Quartet
Vln-Pogossian
Vln-Landers
Vla-Quincey — FOR PERF. JULY 18
Vlc-Brooks

Mr. MacCourt West Barn
Gounod Petite Symphonie
Fl-Wendtland
Ob-Roy
Ob-Kuhns
Cl-Kolsky
Cl-Ginstling — FOR PERF. JULY 9
Bsn-Finnell
Bsn-Buchman
Hrn-Replogle
Hrn-Canfield

Mr. Wyner ChMusic Hall
Bach Brandenburg No. 6
Vla-Shufelt
Vla-Schleifer
Vlc-Young — FOR PERF. JULY 9
Vlc-Barnes
Vlc-Kishi
Bass-Carver
Hpsi-Larson

TANGLEWOOD MUSIC CENTER
Fellowship Program — SECOND WEEK
Chamber Music — July 3-9

MORE SECTION B
Monday 1:30 - 3:30
Friday 3:45 - 5:45

Mr. Rhodes MH 10
Dvorak Sextet
Vln-Xia
Vln-Schwarz — FOR PERF. JULY 18
Vla-Rohde
Vla-Liu
Vlc-Controulis
Vlc- Votapek

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SECTION C Thursday and Saturday
1:30 - 3:30

Mr. Krasner MH 6
Faure Sonata Op. 13
Vln-Trester
Pno-Ying — FOR PERF. JULY 12

Mr. Lehner MH 5
Dvorak Four Pieces
Vln-Frucht
Pno-Kim — FOR PERF. JULY 11

Mr. Wyner MH 4
Beethoven Op. 12 No. 2
Vln-Schultz
Pno-Zivian — FOR PERF. JULY 11

Mr. Helmrich MH 7 Thur;Hawthorne #2
Poulenc Sonata Sat.
Vln-Kim
Pno-Larson — FOR PERF. JULY 11

Mr. Fleisher MH 3
Mozart K. 481
Vln-Dahn
Pno-Laimon — FOR PERF. JULY 11

Mr. Kalish MH A
Bartok Sonata No. 2
Vln-Harney
Pno-Dahl — FOR PERF. JULY 12

Mr. MacCourt MH 15
Beethoven Trio
Ob-Opie
Ob-Koch
EH-ENglish — FOR PERF. JULY 9

Mr. Smith West Barn
Varese Octandre
Fl/picc-Garvin
Ob-Allen
Cl-EflCl-Sternberg
Bsn-Rodgers — FOR PERF. JULY 16
Hrn-Jurkscheit
Trp-DuMaine
Trb-Evans
Bass-Schermer

SECTION D Monday 3:45 - 5:45

Mr. Wyner MH 5
Stravinsky Duo Concertante
Vln-Kim
Pno-Larson — FOR PERF. JULY 5

Ms. Kuchment MH 7
Shostakovitch Sonata
Vln-Dahn
Pno-Laimon — FOR PERF. JULY 5

Mr. Korsnick MH 8
Prokofiev Sonata
Vln-Frucht
Pno-Kim — FOR PERF. JULY 5

Mr. Serkin MH 6
Beethoven Op. 23
Vln-Harney
Pno-Dahl — FOR PERF. JULY 6

Mr. Levine MH 4
Mozart Sonata
Vln-Kleinbart
Pno-Fan — FOR PERF. JULY 6

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SECTION E Monday 1:30 - 3:30
Wednesday 3:45 - 5:45

Mr. Levine MH 4
Beethoven Sonata Op. 12 no. 3
Vln-Trester
Pno-Ying — FOR PERF. JULY 6

Mr. Foss Theatre
Foss Echoii
Vlc-Krummel
Cl-Gythfeldt
Perc-Milarsky — FOR PERF. JULY 29
Pno-Fan

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SECTION F Tuesday and Wednesday
3:45 - 5:45

Mr. Lehner Studio J
Bartok Quartet
Vln-Forbes
Vln-Hulscher
Vla-Werczynski — FOR PERF.
Vlc-Moon

Mr. Rhodes Hawthorne #1
Haydn Op. 50 No. 1
Vln-Dahn
Vln-Matricardi
Vla-Neufeld — FOR PERF. JULY 16
Vlc-Young

TANGLEWOOD MUSIC CENTER
Fellowship Program — SECOND WEEK
Chamber Music — July 3-9

SECTION G Wednesday 1:30 - 3:30

Mr. Serkin MH 5
Webern Quartet
Vln-Forbes
Cl-Kolsky
Sax-
Pno-Ying
FOR PERF. JULY 30

Mr. MacCourt MH 7
Bassoon Class
Bsn-Buchman
Bsn-Burdick
Bsn-Finnell
Bsn-Pierson
Bsn-Rodgers

Mr. Schlueter Studio F
Trumpet Class
Trp-DuMaine
Trp-Luke
Trp-Mack
Trp-Margulies
Trp-Weast

Mr. Barron Studio E
Trombone Class
Trb-Diehl
Trb-Evans
Trb-Roberts
Trb-Cantrell Tba-Rittberg

Mr. Kavalovski ChMusicHall
Horn Class
Hrn-Aplikowski
Hrn-Howard
Hrn-Canfield
Hrn-Jurkscheit
Hrn-Leonard
Hrn-Replogle

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SECTION H Monday 1:30 - 3:30

Mr. Serkin Rehearsal Stage
Wolfe Piece for 3 Pianos
Pno-Dahl
Pno-Laimon
Pno-Zivian
FOR PERF. JULY 31

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SECTION I Wednesday and Friday
3:45 - 5:45

Mr. Krosnick MH 6
Brahms Piano Quintet
Vln-Harney
Vln-Ishikawa
Vla-Quiggle
Vlc-Janzen
Pno-Zivian
FOR PERF. JULY 16

SECTION J Wednesday 3:45 - 5:45
Thursday 1:30 - 3:30

Mr. Smirnoff MH 11
Haydn Op. 20 no. 4
Vln-Kawamoto
Vln-Shoop
Vla-Wang
Vlc-Barnes
FOR PERF. JULY 9

Mr. Serkin MH 8
Lieberson TAshi Quartet
Vln-Taylor
Vlc-Stegink
Cl-Sternberg
Pno-Gross
FOR PERF. JULY 30

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SECTION K Tuesday 1:30 - 3:30

Mr. Smirnoff Seranak
Janacek Sonata
Vln-Schultz
Pno-Zivian
FOR PERF. JULY 5

Mr. Lehner Hawthorne #1
Mozart Quintet in G minor
Vln-Lee
Vln-Shiau
Vla-Quiggle
Vla-Kaneko
Vlc-Votapek

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SECTION L Tuesday 1:30 - 3:30
Friday 3:45 - 5:45

Mr. Levine West Barn on Tue; MH 7 Fri
Beethoven Op. 16
Ob-English
Cl-Kam
Bsn-Pierson
Hrn-Aplikowski
Pno-Kim
FOR PERFL JULY 16

Mr. Kalish Theatre Tue; MH 4 Fri.
Beethoven Op. 97
Vln-Schultz
Vlc-Moon
Pno-Ying
FOR PERF. JULY 26

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TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

SECOND WEEK
July 3-9

SECTION M Tuesday and Friday
3:45 - 5:45

Mr. Knussen WestBarn Tue;RehStage
Woolf Chaotic REgime Fri

Vln-Horowitz
Vln-Shoop
Vla-Douglass
Vlc-Metzger FOR PERF. JULY 18
Fl/picc-Walker
Ob/EH-Koch Cl-Sternberg
C/BCl-Gythfeldt
Hrn-Howard
Hrn-Leonard
Trp-Mack
Trb-Diehl
Perc-Megna
Perc-Slack
Hrp-Pinet
Pno/Cel-Fan

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SECTION N Friday 1:30 - 3:30

MR. Knussen ChMusicHall
Composers Workshop

Vln-Landers
Vla-Werczynski
Vlc-Krummel
Fl-Krenberga
Cl-Kam
Bsn-Burdick
Hrn-Canfield
Trb-Roberts
Hrp-Pinet
Pno-Laimon

RESIDENT ENSEMBLES

New ZealandQuartet Wolpe Quartet with
MH 7 Mr. Krosnick
Monday and Thursday 10:00 - 12:00

Peabody Trio MH 7
Tuesday and Friday 10:00 - 12:00

7/03/89
6:30 pm

# VOCAL PROGRAM

| | |
|---|---|
| PCS | Members of the Phyllis Curtin Seminar |
| Fellows | Vocal Fellows |
| CMH | Chamber Music Hall (at Tanglewood) |
| VC | Vocal Coach or Fellow Pianist |
| VOCALISTS | Includes PCS and Fellows |
| MusRm | Music Room (at Miss Hall's) |
| Theatre | Music Theatre (at Tanglewood) |

Vocal Faculty:

John Oliver, Department Head
Dennis Helmrich, Head Vocal Coach
Terry Decima, Vocal Coach
Margo Garrett, Vocal Coach
Alan Smith, Vocal Coach

WEEK 2

*added changes to the schedule

MONDAY, JULY 3

| | COACH/VOCALIST/PIECE | ROOM |
|---|---|---|
| 10-12:30 | Pley/PCS/Ms. Curtin | CMH |
| 10-11 | Corliss/Decima/Evans/Dvorak | MusRm |
| | Helmrich/Turnbull/Schumann | Fitch |
| 11-12 | Smith/Deng/Strauss | Art |
| | Helmrich/Swenson/Grieg | Fitch |
| | Camburn/Decima/Cincione/ Laderman | MusRm |
| 12-1 | Young/Helmrich/Colton/Liszt | Fitch |
| | Smith/Chen/Beethoven | Art |
| 1-2 | Decima/Osterling/Faure | MusRm |
| 2-4 | Helmrich/Camburn/Lima/Karam Hoffman/Grohowski (PCS mtg) | Fitch |
| | Decima/Pley/Balaes/Polishook Sasse/Byrum (PCS mtg) | MusRm |
| | Smith/MacMillan/Pratt/Chmura/ Drumheller/Weirman (PCS mtg) | Art |
| | Oliver/Corliss/Duff/Ames/ Ostendorf/Benedict (PCS mtg) | 106 |
| | Garrett/Young/Cummings/Wood/ Crawford/Massie (PCS mtg) | 102 |
| 4-6 | Smith/Mr. Meier/Cincione/Deng/ Turnbull/Evans/Bernstein/ Chen/Eberhard/Pratt/MOZART | Fitch |

TUESDAY, JULY 4

| TIME | COACH/VOCALIST/PIECE | ROOM |
|---|---|---|
| 10-12:30 | MacMillan/Fellows/Ms Curtin | CMH |
| 10-11 | Helmrich/Grohowski/Verdi or Cornelius | Fitch |
| | Camburn/Lima/Faure | MusRm |
| 11-12 | Camburn/Karam/Chausson | MusRm |
| | Oliver/Benedict/Schubert | Fitch |
| | Corliss/Duff/Williams | Art |
| 12-1 | Pley/Balaes/Strauss | 102 |
| | Camburn/Hoffman/Barber | MusRm |
| | Corliss/Ames/Montsalvatge | Art |
| 1-2 | Smith/Weirman/Elbar | 102 |
| 1:30-2:30 | MacMillan/Drumheller/TBA | Fitch |
| 2-3 | Pley/Smith/Schaufer/Caplet | 102 |
| | Corliss/Evans/Dvorak | Art |
| | Decima/Byrum/Poulenc | MusRm |
| | Young/Cummings/Citkowitz | Barn |
| | Garrett/Bernstein/Ibert | 106 |
| 3-4 | MacMillan/Pratt/Honegger | Fitch |
| | Corliss/Ostendorf/Chanler | Art |
| | Pley/Polishook/Wolf | 102 |
| | Decima/Osterling/Faure | MusRm |
| | Garrett/MacMillan/Eberhard/ Bruch | 106 |
| 4-5 | MacMillan/Chmura/Strauss | Fitch |
| | Pley/Sasse/Copland | 102 |
| | Young/Crawford/Argento | MusRm |
| | Garrett/Phillips/Hoiby | 106 |
| 4-6 | Smith/MOZART?? | Art |
| 5-6 | Young/Massie/Brahms | MusRm |
| | Garrett/Wood/DuParc | 106 |

WEDNESDAY, JULY 5

| | | |
|---|---|---|
| 10-12:30 | Corliss/PCS/Ms. Curtin | CMH |
| 10-11 | Camburn/Cincione/Laderman | MusRm |
| | Helmrich/Swenson/Grieg | Fitch |
| 11-12 | Helmrich/Turnbull/Schumann | Fitch |
| 11:30-12:30 | Garrett/Phillips/Hoiby | Fitch |
| 12:30-2 | Vocal Faculty Meeting | Dining Room |
| 1-2 | Young/Colton/Liszt | Fitch |
| 2-4 | Garrett/VCs/Piano Seminar | Fitch |
| 2-3 | Smith/Chen/Beethoven | MusRm |
| 3-4 | Smith/Deng/Strauss | MusRm |
| 4-5 | moved ~~MacMillan/Eberhard/Bruch~~ | ~~MusRm~~ |
| | Young/Cummings/Citkowitz | 102 |
| | moved ~~Garrett/Bernstein/Ibert~~ | ~~Fitch~~ |

WEDNESDAY, JULY 5 CONT.

| TIME | COACH/VOCALIST/PIECE | ROOM |
|---|---|---|
| 4-6 | *Smith/Mr. Meier/Cincione/Deng/ Turnbull/Evans/Bernstein/ Chen/Eberhard/Pratt/MOZART | Art |
| 5-6 | Young/Crawford/Argento | 102 |
| 7:30-9 | Camburn/Rep Prep | Fitch |

THURSDAY, JULY 6

| | | |
|---|---|---|
| 10-12:30 | Young/Fellows/Ms. Curtin | CMH |
| 10-11 | MacMillan/Drumheller/TBA | 102 |
| | Corliss/Duff/Williams | Fitch |
| | Pley/Balaes/Strauss | Art |
| | Camburn/Lima/Faure | MusRm |
| 11-12 | MacMillan/Pratt/Honegger | 102 |
| | Corliss/Ames/Montsalvatge | Fitch |
| | Pley/Polishook/Wolf | Art |
| | Camburn/Karam/Chausson | MusRm |
| 12-1 | Smith/Weinman/Elgar | Art |
| | Oliver/Benedict/Schubert | Fitch |
| | MacMillan/Chmura/Strauss | 102 |
| | Camburn/Hoffman/Barber | MusRm |
| 1-2 | Corliss/Ostendorf/Chanler | Fitch |
| | Pley/Sasse/Copland | Art |
| 1:30-2:30 | Camburn/Cincione/Laderman | MusRm |
| | Young/Massie/Brahms | 102 |
| | *Garrett/Bernstein/Ibert | 106 |
| 2:30-3 | Decima/Pley/Balaes/Strauss | Art |
| | Garrett/Young/Cummings/ Citkowitz | MusRm |
| 2:30-3:30 | *MacMillan/Eberhard/Bruch | 106 |
| 3-3:30 | Decima/Pley/Polishook/Wolf | Art |
| | Garrett/Young/Crawford Argento | MusRm |
| 3:30-4 | Decima/Pley/Sasse/Copland | Art |
| | Garrett/Young/Massie/Brahms | MusRm |
| 4-4:30 | Helmrich/Camburn/Lima/Faure | Fitch |
| 4-5 | Corliss/Evans/Dvorak | Barn |
| | Pley/Schaufer/Caplet | 102 |
| | Decima/Byrum/Poulenc | Art |
| | Garrett/Wood/DuParc | MusRm |
| | *Smith/Mr. Meier/Chen/Evans/ Cincione/Deng/MOZART trios | 106 |
| 4:30-5 | Helmrich/Camburn/Karam/ Chausson | Fitch |
| 5-5:30 | Helmrich/Camburn/Hoffman Barber | Fitch |
| 5-6 | *Smith/Mr. Meier/Cincione/Deng/ Turnbull/Evans/Bernstein/ Chen/Eberhard/Pratt/ MOZART finale | Art |

FRIDAY, JULY 7 CONT.

| TIME | COACH/VOCALIST/PIECE | ROOM |
|---|---|---|
| 9-9:45 | All vocalists and VCs/ Ms. Baniel/Mov't workshop | Fitch |
| 10-12 | Decima/Camburn/All vocalists and VCs/Rep class | Fitch |
| 12-1 | Helmrich/Swenson/Grieg | MusRm |
| | Decima/Osterling/Faure | Fitch |
| | Smith/Deng/Strauss | Art |
| | Garrett/Bernstein/Ibert | 102 |
| | Pley/Schaufer/Caplet | Barn |
| 1-2 | Helmrich/Turnbull/Schumann | MusRm |
| | Young/Colton/Liszt | Fitch |
| | Smith/Chen/Beethoven | Art |
| | Garrett/Phillips/Hoiby | 102 |
| | MacMillan/Eberhard/Bruch | 106 |
| | *Corliss/Evans/Dvorak | Barn |
| 2-2:30 | Oliver/Corliss/Duff/Williams | Fitch |
| | Smith/MacMillan/Drumheller/ TBA | Art |
| 2-3 | Helmrich/Grohowski/Verdi or Cornelius | MusRm |
| 2:30-3 | Oliver/Corliss/Ames/ Montsalvatge | Fitch |
| | Smith/MacMillan/Pratt/ Honegger | Art |
| 3-3:30 | Oliver/Corliss/Ostendorf/ Chanler | Fitch |
| | Smith/MacMillan/Chmura/ Strauss | Art |
| 4-5 | *Smith/Mr. Meier/Cincione/ Deng/Turnbull/Evans/Bernstein Chen/Eberhard/Pratt/ MOZART finale | Fitch |
| 5-6 | *Smith/Chen/Evans/Cincione/ Deng/MOZART trios | Fitch |

SATURDAY, JULY 8

| | | |
|---|---|---|
| 10-12 | Helmrich/All vocalists and VCs/Diction | Fitch |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Instrumental

THIRD WEEK
July 10-16

| MONDAY 19 | TUESDAY 11 | WEDNESDAY 12 | THURSDAY 13 | FRIDAY 14 | SATURDAY 15 |
|---|---|---|---|---|---|
| 8:30 - 9:15<br>Movement Workshop<br>Vlns, Vlas<br>Ms. Baniel<br>HS Fitch | | 8:30 - 9:15<br>Movement Workshop<br>Vlc, Bass, Pianists<br>Ms. Baniel<br>HS Fitch | 8:30 - 9:15<br>Movement Workshop<br>Winds, Brass, Percs, Hrps<br>Ms. Baniel<br>HS Fitch | 10:00 - 12:00<br>Piano Seminar<br>Mr. Kalish, Wyner<br>Hawthorne #1 | 10:00 - 12:30<br>TMCO D-II<br>Mr. Sanderling<br>Theatre |
| 10:00 - 12:30<br>TMCO B-V<br>Mr. Norrington & CondFellows<br>Theatre | 10:00 - 12:30<br>TMCO C-I<br>Mr. Silverstein, Mr. Meier<br>Theatre & RehStg | 10:00 - 12:00<br>Chamber Music<br>Section F | 10:00 - 12:00<br>Section C, H | 10:00 - 12:30<br>TMCO D-I<br>Mr. Sanderling<br>Theatre | 1:30 - 3:30<br>Chamber Music<br>Section F |
| 1:30 - 3:30<br>Chamber Music<br>Section D | 10:00 - 12:00<br>Piano Seminar<br>Mr. Kalish, Wyner, Fleisher<br>Hawthorne #1 | | | | 4:00 - 6:30<br>TMCO C-V<br>Mr. Silverstein, Mr. Meier, Ms. Alsop<br>Theatre |
| 1:30 - 3:30<br>Viola MasterClass<br>Mr. Rhodes<br>Hawthorne #1 | 1:30 - 3:30<br>Chamber Music<br>Section B, G | 1:30 - 3:30<br>Chamber Music<br>Section A | 1:30 - 3:30<br>Chamber Music<br>Section B, G, H | 1:30 - 3:30<br>Chamber Music<br>Section A | SUNDAY 16 |
| Cello MasterClass<br>Mr. Krosnick<br>ChMusic Hall | 4:00<br>Sonata Recital III<br>ChMusic Hall | 3:45 - 5:45<br>TMCO C-II<br>Mr. Silverstein, Mr. Meier, Ms. Alsop<br>Theatre, RehStg<br>West Barn | 3:45 - 5:45<br>TMCO C-III<br>Mr. Silverstein, Mr. Meier, Ms. Alsop<br>Theatre, RehStg<br>West Barn | 3:45 - 6:15<br>TMCO C-IV<br>Mr. Silverstin, Mr. Meier, Ms. Alsop<br>Theatre, RehStg | 10:00<br>Chamber Music Concert II<br>Theatre |
| 1:30 - 3:30<br>Orchestra Rep<br>All Horns, Trps, Trbs & Tba<br>Mr. Voisin<br>RehStage | 7:30 - 9:30<br>Master Classes<br>Cellos-Mr. Krosnick<br>HS ArtRoom<br>Violas-Mr. Rhodes<br>HS MusicRoom | | 7:30 - 9:30<br>Chamber Music<br>Section I | | 8:30<br>TMCO Concert C<br>Mr. Silverstein, Mr. Meier, Ms. Alsop<br>Theatre |
| 3:45 - 5:45<br>Chamber Music<br>Section C, E, G | | 8:30<br>Sonata Recital IV<br>Theatre | 7:30 - 9:30<br>Master Classes<br>Bassoons-Mr.MacCourt<br>HS MusicRoom<br>Flutes-Ms. Schaefer<br>HS 102<br>Oboes-Mr. Genovese<br>HS Barn | | |
| 8:30<br>TMCO Concert B<br>Mr. Norrington & Cond.Fellows<br>Theatre | | | | | |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Conducting

THIRD WEEK
July 10 - 16

| MONDAY 10 | TUESDAY 11 | WEDNESDAY 12 | THURSDAY 13 | FRIDAY 14 | SATURDAY 15 |
|---|---|---|---|---|---|
| | | | | 8:30 - 9:15<br>Movement Workshop<br>All conductors<br>Ms. Baniel<br>HS Fitch | 10:00 - 12:30<br>TMCO D-II<br>Mr. Sanderling<br>Theatre |
| 10:00 - 12:30<br>TMCO B-V<br>Mr. Norrington &<br>Cond.Fellows<br>Theatre | 10:00 - 12:30<br>TMCO C-I<br>Mr. Silverstein, Mr.<br>Meier | | 10:00 - 12:00<br>Solfege<br>Mr. Voisin<br>Hawthorne #1 | 10:00 - 12:30<br>TMCO D-I<br>Mr. Sanderling<br>Theatre | 4:00 - 6:30<br>TMCO C-V<br>Mr. Silverstein, Mr.<br>Meier, Ms. Alsop<br>Theatre |
| 1:30 - 3:30<br>Class<br>Mr. Meier<br>Seranak | 1:30 - 3:30<br>Cond.Fellows<br>Mr. Meier<br>Seranak | 1:30 - 3:30<br>Class<br>Mr. Meier<br>Seranak | 1:30 - 3:30<br>Class<br>Mr. Meier<br>Seranak | 1:30 - 3:30<br>Class<br>Mr. Meier<br>Seranak | |
| | 3:45 - 5:45<br>Solfege<br>Mr. Voisin<br>Hawthorne #1 | 3:45 - 5:45<br>TMCO C-II<br>Mr. Silverstein,<br>Mr. Meier, Ms.<br>Alsop<br>Theatre, RehStg,<br>West Barn | 3:45 - 5:45<br>TMCO C-III<br>Mr. Silverstein,<br>Mr. Meier, Ms.<br>Alsop<br>Theatre, RehStg,<br>West Barn | 3:45 - 6:15<br>TMCO C-IV<br>Mr. Silverstein,<br>Mr. Meier, Ms.<br>Alsop<br>Theatre, RehStg | SUNDAY 16 |
| 8:30<br>TMCO Concert B<br>Mr. Norrington &<br>Cond.Fellows<br>Theatre | | 8:30<br>Sonata Recital IV<br>Theatre | | | 10:00<br>Chamber Concert II<br>Theatre<br><br>8:30<br>TMCO Concert C<br>Mr. Silverstein, Mr.<br>Meier, Ms. Alsop<br>Theatre |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Composition

THIRD WEEK
July 10-16

| MONDAY 10 | TUESDAY 11 | WEDNESDAY 12 | THURSDAY 13 | FRIDAY 14 | SATURDAY 15 |
|---|---|---|---|---|---|
| | | | | | |
| | | | | | SUNDAY 16 |
| | | | | | 10:00<br>Chamber Concert II<br>Theatre |
| | 3:45 - 5:45<br>Seminar<br>Mr. Foss<br>Hawthorne #2 | 3:45 - 5:45<br>Seminar<br>Mr. Rands<br>Hawthorne #2 | | 3:45 - 5:45<br>Seminar<br>Mr. Foss<br>Hawthorne #2 | |
| 8:30<br>TMCO Concert B<br>Theatre | | 8:30<br>Sonata Recital IV<br>Theatre | | | 8:30<br>TMCO Concert C<br>Theatre |

# TANGLEWOOD MUSIC CENTER

VOCAL PROGRAM

SUBJECT TO CHANGE

Week of July 10-16

| MONDAY 10 | TUESDAY 11 | WEDNESDAY 12 | THURSDAY 13 | FRIDAY 14 | SATURDAY 15 |
|---|---|---|---|---|---|
| 10-12:30 MacMillan/ PCS/Ms. Curtin/ CMH | 8:30-9:15 All Vocalists and VCs/Baniel/Mvt Workshop/Fitch<br>10-12:30 Corliss/ Fellows/Ms. Curtin CMH | 10-12:30 Young/PCS/ Ms. Curtin/CMH | 9:45-11:45 Vocalists and VCs/Helmrich/ Diction/Fitch | 10-12 All Vocalists and VCs/Decima/Pley Rep Class/Fitch | 10-12:30 Camburn/ Fellows/Ms. Curtin/ CMH |
| | | | 11:45-1:15 Vocal Faculty Meeting/Dining Room | | |
| | | 1:30-3:30 Smith/ ./Ms. Curtin/ MOZART/ Art | | | |
| | | 1-3 VCs/Garrett/ Piano Seminar/Fitch | 1:45 call All Vocalists/ TFC/BUTI/Camburn/Piano/other rehearsal- Marseillais East Barn (2:45 Shed- piano reh w/Seiji Ozawa) | | |
| -6 Smith/Mr. Meier/ )ZART/Fitch | 4-6 Smith/Mr. Meier/ MOZART/Fitch | 4-6 VOCAL RECITAL/ PCS/ CMH<br>7:30-9 Pley/Rep Prep/ Fitch | 3:45-5:45 Smith/ Mr. Meier/TMCO/ MOZART/Reh Stage<br>4-6 All Vocalists/ TFC/BUTI/BSO/Shed | 3:45-6:15 Smith/ Mr. Meier/TMCO/ MOZART/Theatre<br>4-6 VOCAL RECITAL/ PCS/CMH<br>8:00 call/All Vocalists/TFC/BUTI/ Camburn/CMH<br>9:00 CONCERT/Shed Marseillais | 4-6:30 Smith/ Mr. Meier/MOZART/ Theatre<br>4-6 DRESS REH for vocal recital I/ CMH |

TANGLEWOOD MUSIC CENTER
Fellowship Program — THIRD WEEK
Chamber Music — July 10 - 16

SECTION A Wednesday and Friday
1:30 - 3:30

Mr. Rhodes MH 10
Bartok Quartet No. 6
Vln-Horowitz
Vln-Taylor
Vla-Douglass — FOR PERF. JULY 23
Vlc=Metzger

Mr. Epstein RehStage
Foss Percussion Quartet
Perc-Benjafield
Perc-Megna
Perc-Robinson — FOR PERF. JULY 18
Perc-Slack

Mr, Serkin MH 5
Webern Quartet
Vln-Forbes
Cl-Kolsky
Sax- — FOR PERF. JULY 30
Pno-Fan

Mr. Fleisher MH 4
Schoenberg Pierrot Lunaire
Vln-Frucht
Vlc-Brooks
Fl-Wendtland — FOR PERF. AUG. 13 PM
Cl-Ginstling
Pno-Kim

Mr. Krosnick MH 11
Beethoven Op. 135
Vln-Kleinbart
Vln-Matricardi
Vla-Liu — FOR PERF. AUG. 13
Vlc-Barnes

Mr. Jennings MH 13
Debussy Quartet
Vln-Hulscher
Vln-Kim
Vla-Quincey
Vlc-Kishi

Ms. Kuchment MH 15
Shostakovitch Quartet No. 7
Vln-Eguchi
Vln-Yu
Vla-Wang
Vlc-Stegink

Mr. Lehner Hawthorne #1
Mozart G minor Quintet
Vln-Landers
Vln-Shiau
Vla-Quiggle
Vla-Kaneko
Vlc-Votapek

Mr. Rosen MH 8
Beethoven Op. 97
Vln-Schultz
Vlc-Moon — FOR PERF. AUG. 6
Pno-Dahl

Mr. Kalish Theatre
Crumb Metamorphosis
Vln=Altenburger
Vlc-Janzen
Perc-Milarsky — FOR PERF. JULY 16
Perc-Herbert
Pno-Zivian
Cel-Larson
Hrp-Stokes
Con- Lubman

Mr. Fischer MH 12
Mozart K. 458
Vln-Schwarz
Vln-Zaretsky
Vla-Schleifer
Vlc-Controulis

Mr. MacCourt WestBarn
Beethoven Sextet
Cl-Gythfeldt
Cl-Kam
Bsn-Pierson
Bsn-Rodgers — FOR PERF. JULY 23
Hrn-Howard
Hr-Aplikowski

Mr, Schlueter Studio F
Wilder Quintet
Hrn-Canfield
Trp-Margulies
Trp-Luke
Trb-Diehl
Tba-Rittberg

Mr. Barron Studio E
Dahl Music for Brass
Hrn-Jurkscheit
Trp-Weast
Tr--duMaine
Trb-Roberts
Trb-Evans

Mr. Barker ChamberMusicHall
Bass Class
Bass-Carver
Bass-Gordon
Bass-Manzo
Bass-Moore
Bass-Richardson
Bass-Roy
Bass-Schermer

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

THIRD WEEK
July 10 - 16

SECTION B Tuesday and Thursday
1:30 - 3:30

Mr. Rhodes MH 10
Dvorak Sextet
Vln-Xia
Vln-Schwarz
Vla-Rohde
Vla-Liu FOR PERF. JULY 23
Vlc-Controulis
Vlc-Votapek

Mr. Levine MH 7
Beethoven Septet Op. 20
Vln-Pogossian
Vla-Farris
Vlc-Stegink FOR PERF. AUG. 8
Bas-Richardson
Cl-Ginstling
Bsn-Burdick
Hrn-Leonard

Mr. Smith Studio E
Varese Octandre
Fl/Picc-Garvin
Ob-Allen
Cls-Kolsky FOR PERF. JULY 16
Bsn-Rodgers
Hrn-Jurkscheit
Trp-duMaine
Trb-Evans
Bass-Schermer

Mr. Lehner Studio J
Bartok Quartet
Vln-Forbes
Vln-Hulscher
Vla-Werczynski FOR PERF. JULY 26
Vlc-Moon

Mr. Krasner MH 4
Haydn Op. 55 #2
Vln-Pendleton
Vln-Altenburger
Vla-Schleifer FOR PERF. JULY 23
Vlc-Barnes

Mr. MacCourt MH 11
Harbison Wind Quintet
Fl-Krenberga
Ob-Opie
Cl-Sternberg
Bsn-Buchman
Hrn-Replogle

Mr. Voisin Studio F
Bohme Sextet
Hrn-Aplikowski
Trp-Mack
Trp-Luke
Trp-Weast

MORE SECTION B Tuesday and Thursday
1:30 - 3:30

Mr. Fischer Hawthorne #1
Schubert Octet
Vln-Marimoto
Vln-Trester
Vla-Shufelt
Vlc-Young FOR POSSIBLE PERF.
Bass-CArver
Cl-Kam
Bsn-Finnell
Hrn-Howard

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SECTION C Monday 3:45 - 5:45
Thursday 10:00 - 12:00

Mr. Rhodes MH 10
Haydn Op. 50 #1
Vln-Dahn
Vln-Matricardi
Vla-Farris FOR PERF. JULY 16
Vlc-Young

Mr. Levine MH 7
Beethoven Op. 16
Ob-English
Cl-Kam
Bsn-Pierson FOR PERF. JULY 16
Hrn-Aplikowski
Pno-Kim

Mr. Knussen Theatre
Woolf Chaotic Regime
Vln-Horowitz
Vln-Shoop
Vla-Douglass
Vlc-Metzger FOR PERF. JULY 18
Fl/picc-Jones
Ob/EH-Koch
Cl-Sternberg
Cl/BCl-Guthfeldt
Hrn-Howard
Hrn-Leonard
Trp-Mack
Trb-Diehl
Perc-Megna
Perc-Slack
Hrp-Pinet
Pno/Cel-Fan
Con-Fleischer

Mr. MacCourt MH 11
Villa Lobos Quintet
Fl-Garvin
Ob-Kuhns FOR PERF. AUG. 8
EH=Roy
Cl-Ginstling
Bsn-Finnell

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

THIRD WEEK
July 10 - 16

MORE
SECTION C Monday 3:45 - 5:45
Thursday 10:00 - 12:00

Ms. Alsop WestBarn Mon;ChMusHall Thu.
Zuidam Fishbone
Ob-Allen
EflCl-Kolsky
Bsn-Rodgers
Hrn-Replogle FOR PERF. JULY 23
Hrn-Canfield
Hrn-Jurkscheit
Trp-Weast
Trp-Luke
Trp-Margulies
Trb-Roberts
Trb-Evans
BTrb-Cantrell
Pno-Larson

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SECTION D Monday 1:30 - 3:30

Mr. Lehner MH 8
Dvorak Four Pieces
Vln-Frucht
Pno-Kim FOR PERF. JULY 11

Mr. Wyner MH 6
Beethoven Op. 12 #2
Vln-Schultz
Pno-Zivian FOR PERF. JULY 11

Mr. Helmrich MH 7
Poulenc Sonata
Vln-Kim
Pno-Larson FOR PERF. JULY 11

Mr. Fleisher MH 3
Mozart K. 481
Vln-Dahn
Pno-Laimon FOR PERF. JULY 11

Mr. Kalish MH A
Copland Sonata
Vln-Folland
Pno-Gross FOR PERF. JULY 12

Mr. Krasner MH 4
Kirchner Duo
Vln-Kleinbart
Pno-Fan FOR PERF. JULY 12

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SECTION E 3:45 - 5:45

Mr. Lehner MH 8
Brahms Sonata
Vln-Folland
Pno-Gross FOR PERF. JULY 11

MORE SECTION E Monday 3:45 - 5:45

Mr. Kalish MH A
Bartok Sonata
Vln-Harney FOR PERF. JULY 12
Pno-Dahl

Mr. Krasner MH 4
Faure Sonata
Vln-Trester
Pno-Ying FOR PERF. JULY 12

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SECTION F Wednesday 10:00 - 12:00
Saturday 1:30 - 3:30

Mr. Serkin Hawthorne #1
Lieberson Tashi Quartet
Vln-Taylor
Vlc-Stegink
Cl-Sternberg FOR PERF. JULY 30
Pno-Gross

Mr. Krosnick Hawthorne #2
Brahms Piano Quintet
Vln-Harney
Vln-Ishikawa
Vla-Quiggle FOR PERF. JULY 26
Vla-Janzen
Pno-Zivian

Mr. Krasner MH 4
Ravel Quartet
Vln-Pogossian
Vln-Landers
Vla-Quincey F OR PERF. JULY 18
Vlc-Brooks

Mr. Kalish MH A
Bartok Contrasts
Vln-Kawamoto
Cl-Kam FOR PERF. JULY 26
Pno-Laimon

Mr. Wyner Theatre
Dvorak Serenade
Vlc-Koehl
Bass-Gordon
Ob-Kuhns
Ob-Roy
Cl-Kolsky FOR PERF. JULY 26
Cl-Ginstling
Bsn-Burdick
Bsn-Buchman
CBsn-Pierson
Hrn-Jurkscheit
Hrn-Aplikowski
Hrn-Canfield

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

THIRD WEEK
July 10 - 16

SECTION G Monday 3:45 - 5:45 ChMusHall
Tuesday 1:30 - 3:30 Theatre
Thursday 1:30 - 3:30 WestBarn

Mr. Foss Echoii
Vlc-Krummel
Cl-Gythfeldt
Perc-Milarsky
Pno-Fan FOR PERF. JULY 29

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SECTION H Thursday 10:00 - 12:00
Thursday 1:30 - 3:30

Mr. Serkin Rehearsal Stage
Wolpe Piece for 3 Pianos
Pno-Dahl
Pno-Laimon
Pno-Zivian FOR PERF. JULY 31

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SECTION I Thursday 7:30 - 9:30

Mr. Lehner HS Art Room
Brahms Clarinet Quintet
Vln-Frucht
Vln-Shiau
Vla-Rohde FOR POSSIBLE PERF.
Vlc-Koehl
Cl-Sternberg

Mr. Krasner HS Fitch
Beethoven Op. 18 No. 6
Vln-Zaretsky
Vln-Shoop
Vla-Kaneko
Vlc-Kishi

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COMING ATTRACTION

Mr. Kalish
Knussen Oboe Quartet
Vln-Folland
Vla-Farris
Vlc-Brooks FOR PERF. AUG. 6
Ob-Opie

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NEW ZEALAND QUARTET

Wolpe Quartet - For Perf. July 30
Mon. 10:00 - 12:00 - Mr. Krosnick
Tue. 10:00 - 12:00 = Mr. Krasner
Fri. 10:00 - 12:00 - Mr. Rhodes
All in MH 7

PEABODY TRIO

Mon. 10:00 - 12:00 - Mr. Kalish
Tue. 10:00 - 12:00 - Mr. Levine
Fri. 10:00 - 12:00 = Mr. Levine
All in MH 4

VOCAL PROGRAM
7/09/89
12:00 noon

MONDAY, JULY 10

| TIME | COACH/VOCALIST (PIECE) | ROOM |
|---|---|---|
| 10-12:30 | MacMillan/PCS/Ms. Curtin | CMH |
| 10-11 | Camburn/Decima/Cincione (Laderman) | Fitch |
| | Pley/Smith/Schaufer/(Caplet) | MusRm |
| | Helmrich/Turnbull/(Schumann) | 102 |
| 11-12 | Corliss/Decima/Evans (Dvorak) | Fitch |
| | Smith/Chen (Beethoven) | MusRm |
| | Helmrich/Swenson (Grieg) | 102 |
| 12-1 | Smith/Deng (Strauss) | MusRm |
| | Young/Helmrich/Colton (Liszt) | 102 |
| | Oliver/Turnbull/(Copland) | Art |
| 1-1:30 | Pley/Decima/Balaes (Strauss) | Fitch |
| 1-2 | Oliver/Benedict (Schubert) | Art |
| 1:30-2 | Pley/Decima/Polishook (Wolf) | Fitch |
| 1:30-2:30 | Corliss/Duff (Williams) | 102 |
| | Young/Cummings (Citkowitz) | 106 |
| | Camburn/Lima (Faure) | Barn |
| 2-2:30 | Pley/Decima/Sasse (Copland) | Fitch |
| | MacMillan/Smith/Drumheller (TBA) | MusRm |
| 2:30-3 | MacMillan/Smith/Pratt (Honegger) | MusRm |
| 2:30-3:30 | Camburn/Karam/(Chausson) | Barn |
| | Decima/Turnbull (Thomas) | Fitch |
| | Young/Crawford (Argento) | 106 |
| 2:30-4:30 | Corliss/Oliver/Duff/Ames/ Ostendorf/Benedict/PCS mtg) | Art |
| 3-3:30 | MacMillan/Smith/Chmura (Strauss) | MusRm |
| 3-4 | Pley/Balaes (Strauss) | 102 |
| 3:30-4:30 | MacMillan/Drumheller (TBA) | Barn |
| | Young/Massie (Brahms) | 106 |
| 4-5 | Pley/Polishook (Wolf) | 102 |
| | Decima/Oesterling (Faure) | MusRm |
| 4-6 | Smith/Mr. Meier/Chen/Deng/ Cincione/Bernstein/Eberhard/ Turnbull/Evans/Pratt (MOZART) | Fitch |
| 4:30-5 | Camburn/Helmrich/Lima (Faure) | 106 |
| 4:30-5:30 | MacMillan/Chmura (Strauss) | |
| 5-5:30 | Camburn/Helmrich/Karam (Chausson) | 106 |
| 5-6 | Decima/Byrum (Poulenc) | MusRm |
| | Corliss/Ames (Montsalvatge) | Art |
| | Pley/Sasse (Copland) | 102 |
| 5:30-6 | Camburn/Helmrich/Hoffman (Barber) | 106 |

TUESDAY, JULY 11

| TIME | COACH/VOCALIST (PIECE) | ROOM |
|---|---|---|
| 8:30-9:15 | All Vocalists and VCs/ Baniel/Mvt Workshop | Fitch |
| 10-12:30 | Corliss/Fellows/Ms Curtin | CMH |
| 10:30-11 | Young/Garrett/Cummings (Citkowitz) | Art |
| 10:30-12:30 | Camburn/Helmrich/Lima/Karam/ Hoffman/Grohowski/PCS mtg | 102 |
| 11-11:30 | Young/Garrett/Crawford (Argento) | Art |
| 11-12 | MacMillan/Pratt (Honegger) | Fitch |
| 11-1 | Pley/Decima/Balaes/Polishook/ Sasse/Byrum/PCS mtg | MusRm |
| 11:30-12 | Young/Garrett/Massie (Brahms) | Art |
| 12-1 | Garrett/Wood (DuParc) | Art |
| 12-2 | MacMillan/Smith/Drumheller/ Pratt/Chmura/Weinman/PCS mtg | Fitch |
| 1-2 | Camburn/Hoffman (Barber) | Art |
| 1:30-2:30 | Corliss/Evans/Dvorak | Barn |
| | Helmrich/Turnbull (Schumann) | 102 |
| 2-3 | Young/Colton/Liszt | Fitch |
| | Decima/Schaufer (Thomas) | 106 |
| | MacMillan/Eberhard/Bruch | MusRm |
| 2-4 | Young/Garrett/Cummings/ Crawford/Massie/Wood/PCS mtg | Art |
| 2:30-3 | Corliss/*Helmrich/Ostendorf (Chanler) | 102 |
| 3-3:30 | Corliss/*Helmrich/Duff (Williams) | 102 |
| 3-4 | Smith/Weinman (Elgar) | Fitch |
| | Decima/Oesterling (Faure) | 106 |
| 3:30-4 | Corliss/*Helmrich/Ames (Montsalvatge) | 102 |
| 4-6 | Smith/Mr. Meier/Chen/Deng/ Cincione/Bernstein/ Eberhard/Turnbull/Evans/ Pratt (MOZART) | Fitch |
| 4:30-5:30 | Corliss/Ostendorf (Chanler) | 102 |

WEDNESDAY, JULY 12

| | | |
|---|---|---|
| 9:30-10:30 | MacMillan/Garrett/Eberhard (Bruch) | Fitch |
| 10-12:30 | Young/PCS/Ms. Curtin | CMH |
| 10-11 | Camburn/Cincione (Laderman) | Art |
| | Pley/Schaufer (Caplet) | 102 |
| | Corliss/Decima/Evans (Dvorak) | MusRm |
| 10:30-11:30 | Garrett/Phillips (Hoiby) | Fitch |
| | Smith/Chen (Beethoven) | Barn |

WEDNESDAY, JULY 12 CONT

| | COACH/VOCALIST (PIECE) | ROOM |
|---|---|---|
| 11-12 | Helmrich/Swenson (Grieg) | Art |
| 12:30-12:30 | Smith/Deng (Strauss) | Barn |
| 12-1 | Garrett/Bernstein (Ibert) | Fitch |
| | Helmrich/Colton/Firsova | Art |
| 1-2 | Decima/Oesterling (Faure) | MusRm |
| 1-3 | Garrett/VCs/Piano Seminar | Fitch |
| 1:30-2:30 | Helmrich/Grohowski (TBA) | 102 |
| 1:30-3:30 | Smith/Ms. Curtin/Chen/ Deng/Cincione/Bernstein/ Eberhard/Turnbull/Evans/ Pratt (MOZART) | Art |
| 2-3 | Decima/Byrum (Poulenc) | MusRm |
| 4-6 | PCS Vocal Recital | CMH |
| 7:30-9 | Pley/REP PREP | Fitch |

THURSDAY, JULY 13

| | | |
|---|---|---|
| 9:45-11:45 | Helmrich/All Vocalists and VCs/Diction | Fitch |
| 11:45-1:15 | Vocal Faculty Meeting | Dining Room |
| 12-1 | MacMillan/Drumheller (TBA) | Art |
| | Corliss/Ostendorf (Chanler) | Fitch |
| | Pley/Balaes (Strauss) | MusRm |
| | Camburn/Lima (Faure) | 102 |
| 1:45 call | Camburn/All vocalists/ BUTI/TFC/Oliver (Berlioz - Marseillais) piano reh | East Barn |
| 2:45-3:15 | Camburn/All vocalists/ BUTI/TFC/Seiji Ozawa (Berlioz - Marseillais) piano reh | Shed |
| 3:45-5:45 | Smith/Mr. Meier/Chen/Deng/ Cincione/Bernstein/ Eberhard/Turnbull/Evans/ Pratt/TMCO/MOZART | Reh Stage |
| approx. 4:30 | All vocalists/BUTI/TFC/ BSO/Seiji Ozawa (Berlioz - Marseillais) orch reh | Shed |

FRIDAY, JULY 14

| | | |
|---|---|---|
| 10-12 | All Vocalists and VCs/Pley/ Decima/Rep Class | Fitch |
| 12-1 | Camburn/Decima/Cincione/ (Laderman) | Barn |
| | Smith/Deng (Strauss) | 106 |
| | Helmrich/Turnbull (Schumann) | Fitch |
| | Pley/Polishook (Wolf) | MusRm |
| | MacMillan/Eberhard (Bruch) | 102 |
| | Young/Colton (Liszt) | Art |

FRIDAY, JULY 14 CONT

| TIME | COACH/VOCALIST (PIECE) | ROOM |
|---|---|---|
| 1-2 | Decima/Schaufer (Thomas) | Barn |
| | Helmrich/Swenson (Grieg) | Fitch |
| | Garrett/Bernstein (Ibert) | MusRm |
| | Smith/Chen (Beethoven) | 106 |
| | MacMillan/Pratt (Honegger) | 102 |
| | Young/Crawford (Argento) | Art |
| 2-3 | Decima/Oesterling (Faure) | Barn |
| | Helmrich/Colton (Firsova) | Fitch |
| | Smith/Weinman (Elgar) | 106 |
| | Garrett/Phillips (Hoiby) | MusRm |
| | Young/Massie (Brahms) | Art |
| | Camburn/Hoffman (Barber) | 102 |
| 3:45-6:15 | Smith/Mr. Meier/Chen/Deng/ Cincione/Bernstein/ Eberhard/Turnbull/Evans/ Pratt/TMCO/MOZART | Theatre |
| 4-6 | PCS Vocal Recital | CMH |
| 8 PM CALL | All singers/Camburn/Oliver/ Berlioz - Marseillais | CMH |
| 9 PM CONCERT | All singers/BSO/Seiji Ozawa Berlioz - Marseillais | Shed |

SATURDAY, JULY 15

| | | |
|---|---|---|
| 10-12:30 | Camburn/Fellows/Ms. Curtin | CMH |
| 11:30-12:30 | Garrett/Wood (DuParc) | Fitch |
| | Corliss/Duff (Williams) | Art |
| | Pley/Sasse (Copland) | MusRm |
| | MacMillan/Chmura (Strauss) | 102 |
| 12:30-1:30 | Garrett/Ames (Berio) | Fitch |
| | Young/Cummings (Citkowitz) | 102 |
| 1:30-2:30 | Oliver/Turnbull (Copland) | Art |
| | Helmrich/Swenson (Grieg) | MusRm |
| | Camburn/Karam (Chausson) | Barn |
| | Garrett/Bernstein (Ibert) | Fitch |
| | Pley/Schaufer (Caplet) | 106 |
| | Corliss/Ames (Montsalvatge) | 102 |
| 2:30-3:30 | Oliver/Benedict (Schubert) | Art |
| | Helmrich/Grohowski (TBA?) | MusRm |
| 4-6 | DRESS for Vocal Recital 1 | CMH |
| 4-6:30 | Smith/Mr. Meier/Chen/Deng/ Cincione/Bernstein/Eberhard/ Turnbull/Evans/Pratt/ TMCO/MOZART | Theatre |

SUNDAY, JULY 16

| | | |
|---|---|---|
| 8:30 pm | TMCO CONCERT (works by Mozart and Bartok) | Theatre |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Instrumental

FOURTH WEEK
July 17 - 23

| MONDAY 17 | tuesday 18 | WEDNESDAY 19 | THURSDAY 20 | FRIDAY 21 | SATURDAY 22 |
|---|---|---|---|---|---|
| 8:45 - 10:15<br>Chamber Music<br>Section B, G | 8:45 - 10:15<br>Chamber Music<br>Section C | 8:45 - 10:15<br>Chamber Music<br>Section D | 8:45 - 10:15<br>Chamber Music<br>Section B | 8:45 - 10:15<br>Chamber Music<br>Section C | 8:45 - 10:15<br>Chamber Music<br>Section D |
| 10:30 - 1:00<br>TMCO D-III<br>Mr. Sanderling &<br>Cond. Fellows<br>Theatre | 10:30 - 1:00<br>TMCO D-IV<br>Mr. Sanderling &<br>Cond. Fellows<br>Theatre | 10:30 - 1:00<br>TMCO D-V<br>Mr. Sanderling &<br>Cond. Fellows<br>Theatre | 10:30 - 1:00<br>TMCO D-VI<br>Mr. Sanderling &<br>Cond. Fellows<br>Theatre | 10:30 - 1:00<br>TMCO D-VII<br>Mr. Sanderling &<br>Cond. Fellows<br>Theatre | 10:30 - 1:00<br>TMCO D-VIII<br>Mr. Sanderling &<br>Cond. Fellows<br>Theatre |
| 10:30 - 12:30<br>Piano Seminar<br>Mr. Kalish, Wyner,<br>Fleisher<br>Hawthorne #1 | | | 10:30 - 12:30<br>Piano Seminar<br>Mr. Kalish, Wyner<br>Hawthorne #1 | | 1:30 - 3:30<br>FCM Program I<br>See separate schedule |
| 1:30 - 4:00<br>FCM Program II<br>See separate<br>schedule | 1:30 - 6:00<br>FCM Program II<br>See separate<br>schedule | 1:30 - 3:30<br>Chamber Music<br>Section A | 1:30 - 3:00<br>FCM Program II<br>See separate<br>schedule | 1:30 - 3:30<br>Chamber Music<br>Section A | 1:30 - 6:00<br>FCM Program II and<br>FCM Program IV<br>See separate schedule |
| 1:30 - 4:00<br>FCM Program IV<br>See separate<br>schedule | 1:30 - 6:00<br>FCM Program IV<br>See separate<br>schedule | 3:45 - 6:30<br>FCM Program I<br>See separate<br>schedule | 1:30 - 3:00<br>FCM Program IV<br>See separate<br>schedule | 3:45 - 6:15<br>FCM Program II<br>See separate<br>schedule | 7:30 - 9:00<br>FCM Program III<br>See separate schedule |
| 4:15 - 6:15<br>Chamber Music<br>Section E | | 3:45 - 6:30<br>FCM Program III<br>See separate<br>schedule | 3:15 - 6:15<br>FCM Program I and<br>FCM Program III<br>See separate<br>schedules | 3:45 - 6:15<br>FCM Program IV<br>See separate<br>schedule | SUNDAY 23 |
| 7:30 - 10:30<br>FCM Program I<br>See separate<br>schedule | | 7:30 - 10:30<br>FCM Program I<br>See separate<br>schedule | 7:30 - 9:30<br>SoloMasterClass<br>Any instrumentalist<br>Mr. Levine<br>HS Fitch | 7:30 - 9:30<br>FCM Program III<br>See separate<br>schedule | 10:00<br>Chamber Concert IV<br>Theatre |
| 7:30 - 10:30<br>FCM Program III<br>See separate<br>schedule | 8:30<br>Chamber Concert III<br>Theatre | 7:30 - 10:30<br>FCM Program III<br>See separate<br>schedule | 7:30 - 9:30<br>Master Classes<br>Vlc-Mr. Krosnick<br>HS ArtRm<br>Vla-Mr. Rhodes<br>HS MusicRm | 7:30 - 9:00<br>FCM Program IV<br>See separate<br>schedule | 12:00 - 2:30<br>Fellowship/Scholarshi<br>Donor Reception<br>Highwood<br>Attendance Required |
| | | | | | 8:30<br>TMCO Concert D<br>Mr. Sanderling &<br>Cond. Fellows<br>Theatre |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Conducting

FOURTH WEEK
July 17-23

| MONDAY 17 | TUESDAY 18 | WEDNESDAY 19 | THURSDAY 20 | FRIDAY 21 | SATURDAY 22 |
|---|---|---|---|---|---|
| | | | | 8:30 - 9:15<br>Movement Workshop<br>HS Fitch | 10:30 - 1:00<br>TMCO D-VIII<br>Mr. Sanderling &<br>Cond. Fellows<br>Theatre |
| 10:30 - 1:00<br>TMCO D-III<br>Mr. Sanderling &<br>Cond.Fellows<br>Theatre | 10:30 - 1:00<br>TMCO D-IV<br>Mr. Sanderling &<br>Cond.Fellows<br>Theatre | 10:30 - 1:00<br>TMCO D-V<br>Mr. Sanderling &<br>Cond. Fellows<br>Theatre | 10:30 - 1:00<br>TMCO D-VI<br>Mr. Sanderling &<br>Cond. Fellows<br>Theatre | 10:30 - 1:00<br>TMCO D-VII<br>Mr. Sanderling<br>& Cond. Fellows<br>Theatre | |
| 1:30 - 3:30<br>Class<br>Mr. Sanderling<br>Seranak | 1:30 - 3:30<br>Class<br>Mr. Sanderling<br>Seranak | 1:30 - 3:30<br>Class<br>Mr. Sanderling<br>Seranak | 1:30 - 3:30<br>Class<br>Mr. Sanderling<br>Seranak | 1:30 - 3:30<br>Class<br>Mr. Sanderling<br>Seranak | SUNDAY 23 |
| 3:45 - 5:45<br>Solfege<br>Mr. Voisin<br>Hawthorne #1 | | | 3:45 - 5:45<br>Solfege<br>Mr. Voisin<br>Hawthorne #1 | | 10:00<br>Chamber Music Concer<br>Theatre<br><br>12:00 - 2:30<br>Fellowship/Scholarsh<br>Donor Reception<br>Highwood<br>Attendance Required |
| | 8:30<br>ChamberMusic III<br>Theatre | | | | 8:30<br>TMCO Concert D<br>Mr. Sanderling &<br>Cond.Fellows<br>Theatre |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Composition

FOURTH WEEK
July 17 - 23

| MONDAY 17 | TUESDAY 18 | WEDNESDAY 19 | THURSDAY 20 | FRIDAY 21 | SATURDAY 22 |
|---|---|---|---|---|---|
| | COMPOSERS SHOULD ATTEND REHEARSAIS FOR FESTIVAL OF CONTEMPORARY MUSIC<br>WATCH THIS SPACE FOR FURTHER DEVELOPMENTS | | | | |
| | 3:45 - 5:45<br>Discussion Group<br>Mr. Knussen<br>Hawthorne #2<br><br>8:30<br>Chamber Concert III<br>Theatre | | | | |

| SUNDAY 23 |
|---|
| 10:00<br>Chamber Concert IV<br>Theatre<br><br>12:00 - 2:30<br>Fellowship/Scholarship Donor Reception<br>Highwood<br>Attendance Required<br><br>8:30<br>TMCO Concert D<br>Mr. Sanderling & Cond.Fellows<br>Theatre |

TANGLEWOOD MUSIC CENTER
Fellowship Program

FOURTH WEEK
July 17 - 23

## FESTIVAL OF CONTEMPORARY MUSIC

### PROGRAM I

Mon. 17th
Foss 7:30-10:00
HallSchool
Copland 7:30-9:00
West Barn

Wed. 19th
Foss 3:45 - 6:15
HallSchool
Copland 3:45 -5:00
Theatre

Wed. 19th
Foss 7:30-10:00
HallSchool

Thu. 20th
Foss 3:15-6:15
HallSchool

Sat. 22nd
Foss 1:30-3:30
HallSchool
Copland 1:30-3:30
WestBarn

### PROGRAM II

Mon. 17th
Lieberson 2:15-3:15
MH 7
Webern 3:15-4:00
MH 7
LeBaron 2:30-4:00
RehStage

Tue. 18th
Lieberson 2:30-4:00
MH 7
Webern 4:15-6:00
MH 7
LeBaron 2:45-6:00
RehStage

Thu. 20th
Lieberson 1:30-3:00
MH 7
LeBaron 1:30-3:00
RehStage

Fri. 21st
Lieberson 4:30-5:30
MH 7
Webern 5:30-6:15
MH 7
LeBaron 4:45-6:15
RehStage

Sat. 22nd
Lieberson 1:30-4:00
Hawthorne #1
Webern 4:15-6:00
Hawthorne #1
LeBaron 4:00-6:00
RehStage

# TANGLEWOOD MUSIC CENTER
VOCAL PROGRAM

Name _____ Week of July 17-23

| MONDAY 17 | TUESDAY 18 | WEDNESDAY 19 | THURSDAY 20 | FRIDAY 21 | SATURDAY 22 |
|---|---|---|---|---|---|
| 10-12:30 Pley/PCS/ Ms. Curtin/CMH | 8:30-9:15 All Vocalists and VCs/ Baniel/Mvt Workshop/Fitch<br>10-12:30 Young/ Fellows/Ms. Curtin/ CMH | 10-12:30 Camburn/ Fellows/CMH | 10-12:30 MacMillan PCS/Ms. Curtin/ CMH | 10-12 All Vocalists and VCs/Decima/ Rep Class/Fitch | 10-12 All Vocal-lists/VCs/ Helmrich/Fitch |
| | | | | | approx. 12:20 pm Reception in honor of the establishment of the Leah Jansizian Scholar ship/Pratt/ Oliver/MacMillan CMH |
| | | 12-1:30 VOCAL FACULTY MEETING /Dining Room | | | |
| | | | | | SUNDAY 23 All Vocalists and VCs and Vocal Faculty/Fellow-ship/Scholarship Donor Reception ATTENDANCE REQ'D AT HIGHWOOD 12-2:30 pm |
| 8:30 pm Vocal Recital I (Fellows) CMH | 4-6 PCS Vocal Recital #3/CMH<br>7:30-9 Corliss/ Rep Prep/Fitch | 4-6 VCs/Garrett/ Piano Seminar/Fitch | | | 4-6 DRESS REH for Vocal Recital II/CMH |

TANGLEWOOD MUSIC CENTER
Fellowship Program

FOURTH WEEK
July 17 - 23

## FESTIVAL OF CONTEMPORARY MUSIC

### PROGRAM III

Mon. 17th
Mosko 9:15-10:30 p.m.
EastBarn
Saariaho 7:30-9:00 pm
EastBarn

Wed. 19th
Saariaho 3:45-5:00
WestBarn
Mosko 5:15-6:30
WestBarn

Wed. 19th
Schnittke 7:30-10:30
WestBarn

Thu. 20th
Saariaho 4:30-5:30
RehStage
Schnittke 3:15-5:45
WestBarn

Thu. 20th
Mosko 7:30-9:30
WestBarn

Sat. 22nd
Mosko 7:30-9:00
WestBarn

### PROGRAM IV

Mon. 17th
Firsova 1:30-2:30
Theatre
Wolpe 1:30-2:15
RehStage
Yim 1:30-2:30
WestBarn
Shapey 2:45-4:00
Theatre
Garfein 2:45-4:00
WestBarn

Tue. 18th
Wolpe 1:30-2:30
RehStage
Firsova 1:30-2:30
WestBarn
Yim 2:45-4:00
WestBarn
Shapey 4:15-6:00
Theatre
Garfein 4:30-6:00 West Barn

Thu. 20th

Shapey 1:30-3:00
WestBarn

Fri. 21st
Wolpe 3:45-4:30
RehStage
Firsova 3:45-4:45
WestBarn
Yim 5:00-6:00
WestBarn
Shapey 7:30-9:00
WestBarn
Garfein 7:30-9:00
EastBarn

FCM PROGRAM I - Saturday, July 29 at 2:00 P.M. - Theatre

Mr. Foss
Foss, Echoii
Vlc-Krummel
Cl-Gythfeldt
Perc-Milarsky
Pno-Fan

Mr. Knussen
Copland, Hear Ye, Hear Ye
1st vln-Frucht
Dahn
Harney
Altenburger
Xia
Ishikawa
Shoop
Shiau
2nd vln-Folland
Forbes
Landers
Schwarz
Eguchi
Matricardi
Vla-Douglass
Shufelt
Farris
Liu
Vlc-Votapek
Barnes
Moon
Young
Bass-Roy
Schermer
Fl-Krenberga
Fl/Picc-Jones
Ob-Roy
Ob/EH-Kuhns
Cl-Ginstling
Cl-Kolsky
Bsn-Pierson
Bsn-Buchman
Hrn-Replogle
Hrn-Canfield
Trp-duMaine
Trp-Mack
Trb-Diehl
Trb-Evans
Perc-Slack
Perc-Megna
Perc-Robinson
Perc-Herbert
Pno-

FCM PROGRAM II - Sunday, July 30 at 10:00 a.m. - Theatre

Mr. Serkin
Lieberson Tashi Quartet
Vln-Taylor
Vlc-Stegink
Cl-Sternberg
Pno-Gross

Mr. Serkin
Webern Quartet
Vln-Forbes
Cl-Kolsky
Sax-Whitcombe
Pno-Fan

Mr. Epstein
LeBaron, Rite of the Black Swan
Perc-Megna
Perc-Slack
Perc-Milarsky
Perc-Robinson

Wolpe String Quartet
The New Zealand Quartet

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FCM PROGRAM III - Sunday, July 30 at 8:30 p.m. - Theatre

Mr. Lubman
Mosko, The Road to Tiphareth
Vln/Vla-Taylor
Vlc-Controulis
Fl/AFl/picc-Garvin
Cl/BCl-Sternberg
Perc-Slack
Perc-Megna
Pno-Dahl
Pno-Kim

Mr. Fleischer
Saariaho, Lichtbogen
Vln-Schultz
Vln-Kim
Vla-Quiggle
Vlc-Brooks
Bass-Richardson
Fl/AFl/picc-Wendtland
Perc-Benjafield
Hrp-Pinet
Pno-Gross

Mr. Knussen
Schnittke, Symphony #4
Vln-Hulscher
Vln-Kawamoto
Vla-Neufeld
Vlc-Kishi
Bass-Gordon
Fl/AFl-Walker
Ob-Allen
Cl-Kam
Bsn-Burdick
Hrn-Aplikowski
Trp-Weast
Trb-Roberts
Perc-Robinson
Perc-Megna
Perc-Slack
Perc-Herbert
Solo pno-Laimon
Cel-Zivian
Hpsi-Larson

FCM PROGRAM IV - Monday, July 31 at 8:30 p.m. - Theatre

Mr. Serkin
Wolpe, Piece for Three Pianos
Pno-Dahl
Pno-Laimon
Pno-Zivian

Mr. Wyner
Firsova, Earthly Life
Vln-Harney
Vln-Yu
Vln-Schwarz
Vla-Rohde
Vla-Wang
Vlc-Metzger
Bass-Moore
Fl-Jones
Perc-Milarsky
Hrp-Pinet
Sop-Colton

Ms. Alsop
Yim, Geometry and Delirium
Vln-Folland
Vln-Morimoto
Vla-Werczynski
Vlc-Koehl
Bass-Carver
Fl/AFl/picc-Garvin
Ob/EH-English
Cl/BCl-Kam
Bsn-Finnell
Perc-Benjafield
Perc-Herbert
Hrp-Stokes
Pno/syn-Kim

Mr. Shapey
Shapey Concerto for Cello, Piano and String Orchestra

Orchestra A
Vlns-Kleinbart
Trester
Pogossian
Dahn
Hulscher
Schultz
Vlas-Rohde
Werczynski
Quincey
Schleifer
Wang
Quiggle
Vlcs-Metzger
Janzen
Steginк
Kishi
Young
Controulis
Bass-Richardson
Moore
Carver
Egan
Gordon

Orchestra B
Vlns-Horowitz
Kim
Kawamoto
Pendleton
Lee
Zaretsky
Vlas-Douglass
Shufelt
Farris
Liu
Kaneko
Neufeld
Vlcs-Brooks
Moon
Votapek
Barnes
Krummel
Koehl
Bass-Schermer
Manzo
Gruender
Roy

Cond-Lubman

WILL REHEARSE WITH FCM PROGRAM IV BUT WILL PERFORM Tuesday August 1 at 7:30 - ChamberMusicHall

Mr. Wyner
Garfein, Striptease
Vln-Frucht
BCl-Gythfeldt
Trp-Margulies
Perc-Herbert
Perc-Benjafield
Pno-Laimon

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

FOURTH WEEK
July 17 - 23

SECTION A Wednesday and Friday
1:30 - 3:30

Mr. Rhodes MH 10
Bartok Quartet #6
Vln-Horowitz
Vln-Taylor
Vla-Douglass FOR PERF. JULY 23
Vlc-Metzger

Mr. Fleisher MH 4
Schoenberg Pierrot Lunaire
Vln-Frucht
Vlc-Brooks
Fl-Wendtland FOR PERF. AUG. 13 PM
Cl-Ginstling
Pno-Kim

Mr. Krosnick MH 11
Beethoven Op. 135
Vln-Kleinbart Vlc-Barnes
Vln-Matricardi
Vla-Liu FOR PERF. AUG. 13

Mr. Rosen MH 6
Beethoven Op. 97
Vln-Schultz
Vlc-Moon
Pno-Dahl FOR PERF. AUG. 6

Mr. MacCourt Hawthorne #1
Beethoven Sextet
Cl-Gythfeldt
Cl-Kam
Bsn-Pkersln
Bsn-Rodgers FOR PERF. JULY 23
Hrn-Howard will meet Friday
Hrn-Aplikowski without coach

Ms. Kuchment MH 15
Shostakovitch Quartet #7
Vln-Eguchi
Vln-Yu
Vla-Wang
Vlc-Stegink

Mr. Jennings MH 13
Debussy Quartet
Vln-Hulscher
Vln-Kim
Vla-Quincey
Vlc-Kishi

Mr. Barker Theatre
Bass Master class
Bass-Carver
Bass-Glenn
Bass-Moore
Bass-Richardson
Bass-Roy
Bass-Schermer

Mr. Voisin West Barn
Orchestra Rep
Hrn-Jurkscheit
Hrn-Canfield
Hrn-Replogle
Hrn-Leonard
Trp-duMaine
Tr-Luke
Trp-Mack
Trp-Margulies
Trp-Weast
Trb-Diehl
Trb-Evans
Trb-Roberts
Trb-Cantrell
Tba-Rittberg

Ms. Hobson-Pilot Video Room
Harp Class
Hrp-Pinet
Hrn-Stokes

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SECTION B Monday and Thursday
8:45 - 10:15 a.m.

Mr. Rhodes MH 10
Dvorak Sextet
Vln-Xia
Vln-Schwarz
Vla-Rohde
Vla-Liu FOR PERF. JULY 23
Vlc-Controulis
Vlc-Votapek

Mr. Lehner Studio J
Bartok Quartet
Vln-Forbes
Vln-Hulscher
Vla-Werczynski FOR PERF. JULY 26
Vlc-Moon

Mr. Krasner MH 6
Haydn Op. 55 #2
Vln-Pendleton
Vln-Altenburger
Vla-Schleifer FOR PERF. JULY 23
Vlc-Barnes

Mr. Kalish MH A
Bartok Contrasts
Vln-Kawamoto
Cl-Kam FOR PERF. JULY 26
Pno-Laimon

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

FOURTH WEEK
July 17 - 23

SECTION C Tuesday and Friday
8:45 - 10:15 a.m.

Mr. Levine MH 7
Beethoven Septet
Vln-Pogossian
Vla-Farris
Vlc-Steginк
Bas-Richardson FOR PERF. AUG. 8
Cl-Ginstling
Bsn-Burdick
Hrn-Leonard

Mr. Lehner MH 8
Brahms Clarinet Quintet
Vln-Frucht
Vln-Shiau
Vla-Rohde
Vlc-Koehl
Cl-Sternberg FOR POSSIBLE PERF.

Ms. Hymes Theatre
Zuidam Fishbone
Ob-Allen
EflCl-Kolsky
Bsn-Rodgers
Hrn-Replogle
Hrn-Canfield
Hrn-Jurkscheit FOR PERF. JULY 23
Trp-Weast
Trp-Luke
Trp-Margulies
Trb-Roberts
Trb-Evans
Trb-Cantrell
Pno-Larson

Mr. Fischer MH 4
Schubert Octet
Vln-Marimoto
Vln-Trester
Vla-Shufelt
Vlc-Young
Bass-Carver FOR POSSIBLE PERF.
Cl-Gythfeldt
Bsn-Finnell
Hrn-Howard

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SECTION D Wednesday and Saturday
8:45 - 10:15 a.m.

Mr. Krasner MH 6
Beethoven Op. 18 #6
Vln-Zaretsky
Vln-Shoop
Vla-Kaneko
Vlc-Kishi

MORE SECTION D Wednesday and Saturday
8:45 - 10:15

Mr. Kalish MH A
Knussen Oboe Quartet
Vln-Folland
Vla-Farris
Vlc-Brooks FOR PERF. AUG. 6
Ob-Opie

Mr. Wyner RehStage
Dvorak Serenade
Vlc-Koehl
Bass-Gordon
Ob-Kuhns
ObORoy
Cl-Kolsky
Cl-Ginstling FOR PERF. JULY 26
Bsn-Burdick
Bsn-Buchman
CBsn-Pierson
Hrn-Jurkscheit
Hrn-Aplikowski
Hrn-Canfield

Mr. Krosnick MH 7
Brahms Piano Quintet
Vln-Harney
Vln-Ishikawa
Vla-Quiggle FOR PERF. JULY 26
Vlc-Krummel/Janzen
Pno-Zivian

Mr. Lehner Studio J
Bartok Duets
Vln-Eguchi
Vln-Lee

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SECTION E Monday 4:15 - 6:15

Mr. Krasner MH 6
Ravel Quartet
Vln-Pogossian
Vln-Landers
Vla-Quincey FOR PERF. JULY 18
Vlc-Brooks

Mr. MacCourt MH 11
Villa Lobos Quintet
Fl-Garvin
Ob-Kuhns
EH-Roy FOR PERF. AUG. 8
Cl-Ginstling
Bsn-Finnell

Mr. Levine MH 10
Rossini Sonata
Vln-Altenburger
Vln-Zaretsky
Vlc-Young
Bass-Manzo

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

FOURTH WEEK
July 17 - 23

SECTION E Monday 4:15 - 6:15

Mr. Schlueter Studio F
Wilder Quintet #3
Hrn-Canfield
Trp-Margulies
Trp-Luke
Trb-Roberts FOR PERF. JULY 18
Tba-Rittberg

Mr. Fleischer Theatre
Woolf Chaotic Regime
Vln-Horowitz
Vln-Shoop
Vla-Douglass
Vlc-Metzger FOR PERF. JULY 18
Fl/picc-Jones this is your
Ob-EH-Koch run-through
Cl-Sternberg
Cl/BCl-Gythfeldt
Hrn-Howard
Hrn-Leonard
Tr-Mack
Trb-Diehl
Perc-Megna
Perc-Slack
Hrp-Pinet
Pno/cel-Fan

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SECTION G Monday
8:45 - 10:15 a.m.

Mr. Epstein Rehearsl Stage
Foss Percussion Quartet
Perc-Benjafield
Perc-Megna FOR PERF. JULY 18
Perc-Robinson this is your
Perc-Slack runthrough

Mr. MacCourt MH 11
Harbison Wind Quintet
Fl-Krenberga
Ob-Opie
Cl-Sternberg
Bsn-Buchman
Hrn-Replogle

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NEW ZEALAND QUARTET - all MH 10
Monday 10:30 - 12:30 - Mr. Krosnick - Wolpe
Tuesday 10:30 - 12:30 - Mr. Rhodes - Debussy
Wednesday 10:30 - 12:30 - Mr. Krasner - Beethoven
Thursday 10:30 - 12:30 - Mr. Krosnick - Wolpe

PEABODY TRIO
Monday 10:30 - 12:30 - Mr. Fischer - MH 4
Tuesday 10:30 - 12:30 - Mr. Kalish - MH 4

COMING ATTRACTIONS

Franke Horn Trio
Vln-Lee
Hrn-Leonard FOR PERF. AUG. 8
Pno-Larson

Debussy Sonata
Vla-Quincey
Fl-Walker
Hrp-Stokes

Mr. Barron
Wuorinen Piece for 4 Trombones
Trb-Diehl
Trb-Evans
Trb-Roberts
Trb-Cantrell

Foss Time Cycle
Vlc-Metzger
Cl-Gythfeldt will not rehearse
Pno-Dahl till Contemporary
Perc-Robinson Festival is over
Vc-Cincione

VOCAL PROGRAM
7/16/89 1 pm

Week 4
July 17-23

MONDAY, JULY 17

| TIME | COACH/VOCALIST (PIECE) | ROOM |
|---|---|---|
| 10-12:30 | Pley/PCS/Ms. Curtin | CMH |
| 11-12 | Decima/Schaufer (Thomas) | Fitch |
| 12-1 | Decima/Turnbull (Thomas) | Fitch |
| 1-2 | Camburn/Decima/Cincione (Laderman) | Fitch |
| 1:30-2:30 | Helmrich/Colton/instruments (Firsova) | Theatre |
| | Pley/Schaufer (Caplet) | MusRm |
| | Young/Deng (Barber) | 102 |
| 2-3 | Decima/Hoffman (Wolf) | Fitch |
| | Corliss/Evans (Dvorak) | Art |
| 2:30-3:30 | Pley/Byrum (Brahms) | MusRm |
| | Smith/Crawford (Faure) | 102 |
| | Camburn/Weinman (Wayfarer) | Barn |
| 3-4 | Young/Chmura (TBD) | 106 |
| | Helmrich/Swenson (Grieg) | Art |
| 3:30-4:30 | Pley/Lima (Schumann) | MusRm |
| | Smith/Deng (Strauss) | 102 |
| | Camburn/Polishook (Bellini) | Fitch |
| 4-5 | Helmrich/Drumheller (Brahms) | Art |
| | Young/Ostendorf (20th Amer) | 106 |
| 4:30-5:30 | Smith/Chen (Beethoven) | 102 |
| | Camburn/Pratt (Schubert) | Fitch |
| | Pley/Cummings (Metamorph.) | MusRm |
| 5-6 | Young/Wood (Op. 39 LK) | 106 |
| | Corliss/Massie (Gounod) | Art |
| | MacMillan/Duff (Williams) | Barn |
| 7-8 | Oliver/Benedict (Schubert?) (Rescheduled from 7/15) | CMH |
| 8:30 pm | Vocal Recital I (Fellows) Colton/Young Phillips/Garrett Turnbull/Helmrich Oesterling/Decima Eberhard/MacMillan | CMH |

TUESDAY, JULY 18

| | | |
|---|---|---|
| 8:30-9:15 | All Vocalists and VCs/ Baniel/Mvt Workshop | Fitch |
| 10-12:30 | Young/Fellows/Ms. Curtin | CMH |
| 10:30-11 | Pley/Oliver/Byrum (Brahms) | Art |
| 10:30-11:30 | Garrett/Balaes (Banalites) | 102 |
| 11-11:30 | Pley/Oliver/Lima (Schumann) | Art |

TUESDAY, JULY 18 (CONT)

| TIME | COACH/VOCALIST (PIECE) | ROOM |
|---|---|---|
| 11:30-12 | Pley/Oliver/Cummings (Metamorph) | Art |
| | Camburn/Garrett/Pratt (Schubert) | 102 |
| 12-12:30 | Camburn/Garrett/Weinman (Wayfarer) | 102 |
| *12-1 | Oliver/Sasse (Berg) | Art |
| 12:30-1 | Camburn/Garrett/Polishook (Bellini) | 102 |
| 1:30-2 | Garrett/Deng (Schnittke) | 102 |
| 1:30-2:30 | Smith/Eberhard (Barber) | Fitch |
| | MacMillan/Oesterling (TBA) | Art |
| | Young/Swenson (Debussey) | MusRm |
| | Camburn/Cincione (Laderman) | 106 |
| | Helmrich/Colton/instruments (Firsova) | WBarn |
| 2-2:30 | Garrett/Swenson (Schnittke) | 102 |
| 2:30-3 | Garrett/Evans (Schnittke) | 102 |
| 2:30-3:30 | Pley/Smith/Schaufer (Caplet) | Fitch |
| | Camburn/Bernstein (Tchaik) | 106 |
| | MacMillan/Turnbull (TBA) | Art |

Alan Smith: Is it possible to give Pley, Camburn and/or MacMillan a ride down to the PCS recital which is at 4 pm (since I have scheduled you all until 3:30 pm)? If not, please let me know. Thanks. - JAN

| | | |
|---|---|---|
| 4-6 | PCS VOCAL RECITAL III | CMH |
| 7:30-9 | Corliss/REP PREP | Fitch |

WEDNESDAY, JULY 19

| | | |
|---|---|---|
| 10-12:30 | Camburn/Fellows/Ms. Curtin | CMH |
| 10-11 | Young/Chmura (TBD) | Fitch |
| 10:30-11 | Corliss/Smith/Benedict (Henze) | Art |
| | MacMillan/Decima/Ames (Bizet) | MusRm |
| 11-11:30 | Corliss/Smith/Massie (Gounod) | Art |
| | MacMillan/Decima/Duff (Williams) | MusRm |
| 11-12 | Young/Ostendorf (20th Amer) | Fitch |
| | Garrett/Ames (Berio) | 102 |
| 11:30-12 | Corliss/Smith/Grohowski (Verdi) | Art |
| | MacMillan/Decima/Karam (Schubert) | MusRm |
| 12-1 | Young/Wood (Op. 39 LK) | Fitch |
| 12-1:30 | VOCAL FACULTY MEETING | Dining Room |

WEDNESDAY, JULY 19 CONT

| TIME | COACH/VOCALIST (PIECE) | ROOM |
|---|---|---|
| 1:30-2:30 | Pley/Colton (Walton) | Fitch |
| | Smith/Deng (Strauss) | Art |
| | Corliss/Decima/Evans (Dvorak) | MusRm |
| | Camburn/Oliver/Bernstein (Tchaikovsky) | 106 |
| | Helmrich/Swenson (Grieg) | 102 |
| | MacMillan/Turnbull (TBA) | Barn |
| 2:30-3 | Young/Helmrich/Chmura (TBD) | 102 |
| 2:30-3:30 | Oliver/Sasse (Berg) | 106 |
| | Camburn/Phillips (Mendelssohn) | MusRm |
| | Smith/Eberhard (Barber) | Art |
| | MacMillan/Oesterling/TBD | Barn |
| | Garrett/Bernstein (Ibert) | Fitch |
| 3-3:30 | Young/Helmrich/Ostendorf (20th Amer.) | 102 |
| 3:30-4 | Young/Helmrich/Wood (Op. 39 LK) | 102 |
| 3:30-4:30 | Smith/Chen (Beethoven) | Art |
| 4-6 | VCs/Garrett/PIANO SEMINAR | Fitch |
| 7-9:30 | TFC/Oliver/Turnbull/Amlin (Schubert/Prelude) | EBarn |
| 7:30-10:30 | Garrett?/Evans/Swenson/Deng/ Bernstein/instruments/ Knussen (Schnittke) | WBarn |

THURSDAY, JULY 20

| | | |
|---|---|---|
| 10-12:30 | TFC/Oliver/Turnbull?/Amlin (Schubert/Prelude) | EBarn |
| 10-12:30 | MacMillan/PCS/Ms. Curtin | CMH |
| 11:30-12:30 | Helmrich/Swenson (Grieg) | Fitch |
| | Young/Deng (Barber) | Art |
| 12:30-1:30 | Young/Helmrich/Oesterling (TBD) | Fitch |
| | Pley/Colton (Walton) | Art |
| | Camburn/Phillips (Mendelssohn) | MusRm |
| 1-1:30 | Garrett/Bernstein (Schnittke) | 106 |
| 1:30-2:30 | Camburn/Pratt (Schubert) | MusRm |
| | Decima/Schaufer/Turnbull (Thomas) | 102 |
| | Garrett/Balaes (Banalite) | 106 |
| | Helmrich/Drumheller (Brahms) | Fitch |
| 2-3 | Smith/Crawford (Faure) | Art |
| 2:30-3:30 | TFC/Oliver/Dutoit/Amlin piano reh (Schubert) | Shed |
| | *Corliss/Decima/Evans/ Dvorak | 102 |
| 3-4 | Smith/Chen (Beethoven) | Art |
| | Pley/Byrum (Brahms) | 106 |
| | MacMillan/Ames (Bizet) | Barn |

THURSDAY, JULY 20 CONT

| TIME | COACH/VOCALIST (PIECE) | ROOM |
|---|---|---|
| 3:15-5:45 | Garrett/Evans/Swenson/Deng/ Bernstein/instruments/ Knussen (Schnittke) | WBarn |
| 3:30-4:30 | Decima/Hoffman (Wolf) | 102 |
| | Corliss/Benedict (Henze) | Fitch |
| 4-5 | Smith/Eberhard (Barber) | Art |
| | Pley/Lima (Schumann) | 106 |
| | MacMillan/Duff (Williams) | MusRm |
| 4-5:30? | TFC/BSO/Dutoit (Schubert) | Shed |
| 4:30-5:30 | Corliss/Massie (Gounod) | Fitch |
| | Young/Decima/Swenson (Debussy) | 102 |
| 5-6 | Pley/Cummings (Metamorph) | 106 |
| | MacMillan/Karam (Schubert) | MusRm |

FRIDAY, JULY 21

| | | |
|---|---|---|
| 10-12 | Corliss/ALL VOCALISTS AND VCs/Decima/Rep Prep | Fitch |
| 12-1 | Camburn/Smith/Phillips (Mendelssohn) | 102 |
| | Helmrich/Swenson (Grieg) | Art |
| | *Pley/Garrett/Colton (Walton) | Fitch |
| 1-2 | Garrett/Deng/Evans/ Bernstein/Swenson (Schnittke) | Fitch |
| | Camburn/Decima/Cincione/ Laderman | 102 |
| 1-3 | Corliss/Smith/Benedict/ Massie/Grohowski/Crawford (PCS mtg) | 102 |
| | Young/Helmrich/Chmura/ Ostendorf/Wood/Drumeller (PCS mtg) | Art |
| 1:30-3:30 | TFC/Oliver/Turnbull/Christie/ Amlin/Prelude DRESS | Shed |
| 2-3 | Pley/Schaufer (Caplet) | 106 |
| 2-4 | MacMillan/Decima/Ames/Duff/ Karam/Hoffman (PCS mtg) | Fitch |
| | Camburn/Garrett/Pratt/ Weinman/Polishook/Balaes (PCS mtg) | MusRm |
| 3-4 | Smith/Deng (Strauss) | 102 |
| 3:45-5:45 | Helmrich/Colton/instruments (Firsova) | WBarn |
| 6-6:45 | TFC/Oliver/Turnbull/Christie/ Amlin/Prelude warm-up | CMH |
| 7 | TFC/Oliver/Turnbull/Christie Amlin/PRELUDE CONCERT | Shed |

SATURDAY, JULY 22

| | | |
|---|---|---|
| 9:30-10:30 | TFC/Oliver/Amlin (Schubert) | CMH |
| 10-12 | All Vocalists and VCs/ Helmrich/Diction | Fitch |
| 10:30-12? | TFC/Dutoit/BSO (Schubert) | Shed |
| approx. 12:20 | Reception in honor of the establishment of the Leah Jansizian Scholarship/ TFC/Oliver/Pratt/MacMillan? | CMH |
| 12-1 | Helmrich/Colton (Firsova) | Fitch |
| | Garrett/Bernstein (Ibert) | MusRm |
| | Camburn/Polishook (Bellini) | Art |
| | Corliss/Grohowski (Verdi) | 102 |
| 1-2 | Garrett/Ames (Berio) | MusRm |
| 1:30-3:30 | Pley/Oliver/Byrum/Lima/ Cummings/Sasse (PCS mtg) | Fitch |
| 2-3 | *MacMillan/Garrett/Turn- bull (TBD) | MusRm |

SUNDAY, JULY 23

| | | |
|---|---|---|
| 12-2:30 | ALL VOCALISTS, VCs AND VOCAL FACULTY/Fellowship/Scholarship Donor Reception ATTENDANCE REQUIRED | HIGHWOOD |
| 1:30 call | TFC/Oliver/Amlin | CMH |
| approx. 3:15 | TFC/BSO/Dutoit (Schubert) | Shed |
| 4-6 | DRESS REH for Vocal Recital II | CMH |

SEE SEPARATE SCHEDULES FOR FCM REHEARSAL TIMES

TANGLEWOOD MUSIC CENTER
Fellowship Program
Instrumental

FIFTH WEEK
July 24-30

Movement workshops are available every morning 8:30 to 9:15 in Fitch

| MONDAY 24 | TUESDAY 25 | WEDNESDAY 26 | THURSDAY 27 | FRIDAY 28 | SATURDAY 29 |
|---|---|---|---|---|---|
| 8:45 - 10:15<br>Chamber Music<br>Section B | 8:45 - 10:15<br>Chamber Music<br>Section C, E, G | 8:45 - 10:15<br>Chamber Music<br>Section B, E | 8:45 - 10:15<br>Chamber Music<br>Section D | 8:45 - 10:15<br>Chamber Music<br>Section C | 8:45 - 10:15<br>Chamber Music<br>Section D, F |
| 10:30 - 1:00<br>TMCO E-I<br>Mr. Knussen<br>Theatre | 10:30 - 1:00<br>TMCO E-II<br>Mr. Knussen<br>Theatre | 10:30 - 1:00<br>TMCO E-III<br>Mr. Knussen<br>Theatre | 10:30 - 1:00<br>TMCO E-IV<br>Mr. Knussen<br>Theatre | 10:30 - 1:00<br>TMCO E-V<br>Mr. Knussen<br>Theatre | 10:30 - 1:00<br>TMCO E-VI<br>Mr. Knussen<br>Theatre |
| | 10:00 - 12:00<br>Piano Seminar<br>Mr. Kalish, Wyner<br>MH 4 | | | | 2:00<br>FCM Concert I<br>Theatre |
| | | 1:30 - 3:30<br>Chamber Music<br>Section A, G | 1:30 - 3:30<br>Chamber Music<br>Section A | 1:30 - 2:30<br>FCM Program III<br>reh. | 4:30-7:00<br>FCM Program II Dress<br>Theatre |
| 1:30 - 3:30<br>FCM Program I reh. | 1:30 - 6:00<br>FCM Program II<br>reh. | 3:45 - 6:00<br>FCM Program I<br>reh. | 1:30 - 6:00<br>FCM Program I<br>reh. | 1:30 - 4:00<br>FCM Program I<br>Dress Rehearsal<br>Theatre | 7:00 - 8:30<br>FCM Program IV<br>reh. |
| 1:30 - 6:30<br>FCM Program III<br>reh. | 1:30 - 6:30<br>FCM Program IV<br>reh. | 3:45 - 6:15<br>FCM Program III<br>reh. | 3:45 - 6:00<br>FCM Program III<br>reh. | 4:15 - 6:30<br>FCM Program III<br>reh. | SUNDAY 30 |
| | | 6:30 - 8:00<br>FCM Program II<br>reh. | 6:15 - 11:00<br>FCM Program II<br>reh. | | 10:00 FCM Concert II<br>Theatre |
| | | 6:30 - 7:45<br>FCM Program IV<br>reh. | | 5:30 - 10:30<br>FCM Program II<br>reh. | 1:00 - 2:00 Copland<br>Lecture:Mr. Ledbetter,<br>Ms. Perlis<br>Theatre |
| 6:00 - 11:00<br>FCM Program II<br>reh. | 6:45-8:30<br>FCM Program I<br>reh. | 8:15 - 10:30<br>FCM Program III<br>reh. | 6:15 - 11:00<br>FCM Program IV<br>reh. | 7:30 - 10:30<br>FCM Program IV<br>reh. | 12:30 - 2:30<br>FCM Program IV reh. |
| 6:00 - 10:00<br>FCM Program IV<br>reh. | 7:30 - 11:00<br>FCM Program III<br>reh. | 8:30<br>Chamber Concert V<br>Theatre | | | 4:30 - 7:00<br>FCM Program III Dress<br>Theatre |
| | | | | | 8:30<br>FCM Concert III<br>Theatre |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Conducting

FIFTH WEEK
July 24-30

| MONDAY 24 | TUESDAY 25 | WEDNESDAY 26 | THURSDAY 27 | FRIDAY 28 | SATURDAY 29 |
|---|---|---|---|---|---|
| | | | | 8:30 - 9:15<br>Movement Workshop<br>Fitch | 10:30 - 1:00<br>TMCO D-VI<br>Mr. Knussen<br>Theatre |
| 10:30 - 1:00<br>TMCO E-I<br>Mr. Knussen<br>Theatre | 10:30 - 12:30<br>Class<br>Mr. Meier<br>Seranak | 10:30 - 12:30<br>Class<br>Mr. Śanderling<br>Seranak | 10:30 - 12:30<br>Class<br>Mr. Sanderling<br>Seranak | 10:30 - 1:00<br>TMCO E-V<br>Mr. Knussen<br>Theatre | 2:00<br>FCM Program I<br>Theatre |
| 1:30 - 3:30<br>Class<br>Mr. Meier<br>Seranak | 1:30 - 3:30<br>Class<br>Mr. Sanderling<br>Seranak | 1:30 - 3:30<br>Class<br>Mr. Meier<br>Seranak | 1:30 - 3:30<br>Class<br>Mr. Meier<br>Seranak | 1:30 - 3:30<br>Class<br>Mr. Sanderling<br>Seranak | THEATRE 30 |
| 3:45 - 5:45<br>Solfege<br>Mr. Voisin<br>Hawthorne #1 | | 3:45 - 5:45<br>Solfege<br>Mr. Voisin<br>Hawthorne #1 | | | 10:00<br>FCM Program II<br>Theatre |
| | | 8:30<br>Chamber Concert V | | | 1:00<br>Lecture on Aaron Copland<br>Mr. Ledbetter, Ms. Perlis<br>Theatre |
| | | | | | 8:30<br>FCM Program III |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Composition

FIFTH WEEK
July 24-30

| MONDAY 24 | TUESDAY 25 | WEDNESDAY 26 | THURSDAY 27 | FRIDAY 28 | SATURDAY 29 |
|---|---|---|---|---|---|
| | | | | | 2:00<br>FCM Program I<br>Theatre |
| | 3:45 - 5:45<br>Seminar<br>Mr. Foss<br>Hawthorne #2 | 4:45 - 6:45<br>Seminar<br>Ms. Saariaho<br>Hawthorne #2 | 3:45 - 5:45<br>Seminar<br>Mr. Shapey<br>Hawthorne #2 | 3:45 - 5:45<br>Seminar<br>Hawthorne #2 | SUNDAY 30 |
| | | 8:30<br>Chamber Concert V<br>Theatre | | | 10:00<br>FCM Program II<br>Theatre<br><br>1:00<br>Lecture on Aaron Copland<br>Mr. Ledbetter, Ms. Perlis<br>Theatre<br><br>8:30<br>FCM Program III<br>Theatre |

# TANGLEWOOD MUSIC CENTER

VOCAL PROGRAM

Name _____ Week of July 24-30

| MONDAY 24 | TUESDAY 25 | WEDNESDAY 26 | THURSDAY 27 | FRIDAY 28 | SATURDAY 29 |
|---|---|---|---|---|---|
| 10-12 All vocalists and VCs/Helmrich/ Diction/Fitch | 10-12:30 Young/ PCS/Ms. Curtin CMH | 10-12:30 Corliss/ Fellows/Ms. Curtin CMH | 10-12:30 Camburn/ PCS/Ms. Curtin/ CMH | 10-12 Garrett/ "Professionalism"/ All vocalists and VCs/Fitch | 10-12:30 Pley/ Fellows/Ms. Curtin/CMH |
| | | | 12-1:30 VOCAL FACULTY MEETING | | |
| | | 2:30-4:30 pm PIANO SEMINAR/ VCs/Garrett/Fitch | | | |
| | 4:30-5:30 LECTURE/RECITAL Phillip Martin and Penelope Price Jones/Fitch | | 3:30-5 All vocalists/ Oliver/Jessye Norman arias/Fitch | 4-5 RECITAL/ Philip Martin and Penelope Price Jones/ works by Britten, Martin, Reizenstein, Buckley and Bennett/ Fitch | SUNDAY 30<br>1:00 pm Copland lecture "Copland in the TWD tradition/ ~~Theatre~~ |
| | 8:30 pm VOCAL RECITAL 2/CMH | | | | 8:30 pm Festival of Contemporary Music/works of Schnittke, Saariaho and Mosko |

TANGLEWOOD MUSIC CENTER
Fellowship Program

FIFTH WEEK
July 24-30

FESTIVAL OF CONTEMPORARY MUSIC

PROGRAM II

Mon. 24th
LeBaron 6:00-7:00
RehStage
Webern 7:15-8:15
Hawthorne #1
Lieberson 8:30-11:00
Hawthorne #1

Tue. 25th
LeBaron 1:30-3:30
RehStage
Lieberson 3:30-4:30
ChMusHall
Webern 4:45-6:00
ChMusHall

Wed. 26th
LeBaron 6:30-8:00 p.m.
RehStage

Thu. 27th
LeBaron 6:15-7:30 p.m.
RehStage
Webern 7:45-9:00 p.m.
Hawthorne #1
Lieberson 9:15-11:00 p.m.
Hawthorne #1

Fri. 28th
LeBaron 5:30-7:00 p.m.
RehStage
Webern 7:30-8:30 p.m.
EastBarn
Lieberson 8:45-10:30 p.m.
East Barn

Sat. 29th
Dress rehearsal
4:30-7:00
Theatre
Order to be posted

PROGRAM IV

Mon. 24th
Wolpe 6:00-7:00 p.m.
WestBarn
Shapey 7:00-8:15 p.m.
WestBarn
Garfein 7:15-8:15 p.m.
EastBarn
Firsova 8:30-10:00 p.m.
EastBarn

Tue. 25th
Shapey 1:30-4:30 Stegink leaves at 3:15
Theatre
Wolpe 1:30-3:00
WestBarn
Garfein 3:45-5:45
WestBarn
Firsova 5:00-6:00
WestBarn
Yim 5:00-6:30
Theatre

Wed. 26th
Yim 6:30-7:45 p.m.
Theatre

Thu. 27th
Yim 6:15-7:30 p.m.
Theatre
Wolpe 6:15-7:30 p.m.
WestBarn
Shapey 7:45-9:00 p.m.
WestBarn
Garfein 7:45-9:00 p.m.
EastBarn
Firsova 9:15-11:00 p.m.
WestBarn

Fri. 28th
Shapey 7:30-9:30 p.m.
WestBarn
Firsova 9:45-10:30 p.m.
WestBarn

Sat. 29th
Yim 7:00-8:30 p.m.
Theatre

Sun. 30th
Shapey 12:30-1:30
EastBarn
Wolpe 12:30-1:30
WestBarn
Garfein 12:30-1:30
ChMusHall
Firsova 1:45-2:30
WestBarn

TANGLEWOOD MUSIC CENTER
Fellowship Program

FIFTH WEEK
July 24-30

## FESTIVAL OF CONTEMPORARY MUSIC

### PROGRAM I

Mon. 24th
Foss 1:30-3:30
Theatre
Copland 1:30-3:00
West Barn

Tue. 25th
Foss 6:45-8:30
Theatre

Wed. 26th
Foss 3:45-6:00 p.m.
ChMusHall
Copland 3:45-5:15
WestBarn

Thu. 27th
FossFanfare
1:30-3:30
WestBarn
Foss 3:45-6:00
ChMusHall
Copland 3:45-6:00
WestBarn

Friday 28th
Dress rehearsal
1:30-4:00
Theatre
Order to be posted

### PROGRAM III

Mon. 24th
Saariaho 1:30-3:00
ChMusHall
Mosko 3:15-4:15
WestBarn
Schnittke 4:30-6:30 Percussionists leave at 5:45
Theatre

Tue. 25th
Schnittke 7:30-9:15 p.m.
WestBarn
Mosko 9:30-11:00 p.m.
EastBarn
Saariaho 9:30-11:00 p.m.
WestBarn

Wed. 26th
Saariaho 3:45-4:45
Theatre
Schnittke 5:00-6:15
Theatre
Mosko 8:15-10:30 p.m.
WestBarn

Thu. 27th
Saariaho 3:45-6:00
Theatre

Fri. 28th
Mosko 1:30-2:30
ChMusHall
Schnittke 4:15-5:15
Theatre
Saariaho 5:30-6:30
Theatre

Sunday 29th
Dress rehearsal
4:30-7:00
Theatre
Order to be posted

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

FIFTH WEEK
July 24-30

SECTION A Wednesday and Thursday
1:30 - 3:30

Mr. Lehner Studio J
Bartok Duets
Vln-Eguchi
Vln-Trester FOR PERF. AUG. 6

Mr. Rosen Hawthorne #1
Beethoven Op. 97
Vln-Schultz
Vlc-Moon FOR PERF. AUG. 6
Pno-Dahl

Mr. Fleisher, Ms. Curtin MH 4
Schoenberg Pierrot Lunaire
Vln-Frucht
Vlc-Brooks
Fl-Wendtland FOR PERF. AUG. 13 PM
Cl-Ginstling
Pno-Kim

Mr. Krosnick MH 10
Beethoven Op. 135
Vln-Kleinbart
Vln-Matricardi
Vla-Liu FOR PERF. AUG. 13
Vlc-Barnes

Mr. Barker ChMusic Hall
Bass Class
Bass-CArver
Bass-Gordon
Bass-Manzo
Bass-Moore
Bass-Richardson
Bass-Roy
Bass-Schermer

Mr. Hobart MH 11
Haydn Op. 76 No. 5
Vln-Landers
Vln-Hulscher
Vla-Quiggle FOR PERF. AUG. 8
Vlc-Janzen

Ms. Pilot Video Room
Harp Seminar
Hrp=Pinet
Hrp-Stokes

Mr. Jennings MH 15
Beethoven Op. 18 no. 1
Vln-Xia
Vln-Pendleton
Vla-Wang
Vlc-Votapek

SECTION B Monday and Wednesday
8:45 - 10:15 am

Mr. Wyner Theatre Monday; ChMusHall Wed. 8:45-9:30
Dvorak Serenade Theatre Wed. 9:30-10:15
Vlc-Koehl
Bas-Gordon
Ob-Kuhns
Ob-Roy
Cl-Kolsky
Cl-Ginstling
Bsn-Burdick
Bsn-Buchman
CBsn-Pierson
Hrn-Jurkscheit
Hrn-Aplikowski
Hrn-Canfield

Mr. Krosnick MH 7 Mon.; Theatre Wed. 8:30-9:15
Brahms Piano Quintet MH 7 Wed. 9:15-10:15
Vln-Harney
Vln-Ishikawa
Vla-Quiggle FOR PERF. JULY 26
Vlc-Krummel/Janzen
Pno-Zivian

Mr. Fischer MH 4
Schubert Octet
Vln-Morimoto
Vln-Trester
Vla-Shufelt FOR PERF. AUG. 15
Vlc-Young
Bas-Carver
Cl-Gythfeldt
Bsn-Finnell
Hrn-Howard

Mr. Krasner MH 6
Franke Horn Trio
Vln-Kim
Hrn-Leonard
Pno-Baksys FOR PERF. AUG. 8

Mr. Levine RehStage
Stravinsky L'Histoire
Vln-Kawamoto
Bass-Moore
Cl-Sternberg FOR PERF. AUG. 20
Bsn-Rodgers-will go Monday to Dvorak Serenade
Trp-duMaine to sit in for Burdick
Trb-Evans
Perc-Herbert

Mr. Smith MH 11
Beethoven Serenade
Vln-Altenburger
Fla-Rohde
Fl-Jones

TANGLEWOOD MUSIC CENTER
Fellowship Program — FIFTH WEEK
Chamber Music — July 24-30

SECTION C Tuesday and Friday
8:45 - 10:15

Mr. Levine MH 7
Beethoven Septet
Vln-Pogossian
Vla-Farris
Vlc-Stegink
Bas-Richardson — FOR PERF. AUG. 8
Cl-Ginstling
Bsn-Burdick
Hrn-Leonard

Mr. MacCourt MH 13
Harbison Quintet will meet without
Fl-Krenberga coach
Ob-Opie
Cl-Sternberg — FOR PERF. AUG. 13
Bsn-Buchman
Hrn-Replogle

Mr. Smith Video Room
Debussy Sonata
Vla-Quincey
Fl-Walker
Hrp-Stokes — FOR PERF. AUG. 13

Mr. Helmrich RehStage
Berio Chamber Music
Vlc-Controulis
Cl-Kolsky
Hrp-Pinet — FOR PERF. AUG. 13 PM
Vc-Ames

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SECTION D Thursday and Saturday
8:45 - 10:15

Mr. Lehner MH 8
Brahms Clarinet Quintet
Vln-Frucht
Vln-Shiau
Vla-Rohde — FOR POSSIBLE PERF.
Vlc-Koehl
Cl-Sternberg

Mr. Kalish MH 1
Knussen Oboe Quartet
Vln-Folland
Vla-Farris
Vlc-Brooks — FOR PERF. AUG. 6
Ob-Opie

Mr. MacCourt MH 13
Villa Lobos Quintet will meet without
Fl-Garvin coach
Ob-Kuhns
EH-Roy — FOR PERF. AUG. 8
Cl-Ginstling
Bsn-Finnell

MORE SECTION D Thursday and Saturday
8:45 - 10:15 a.m.

Mr. Fischer MH 8
Dvorak Piano Trio in F Minor
Vln-Harney
Vlc-Stegink
Pno-Gross — FOR PERF. AUG. 13

Mr. Krasner MH 7
Beethoven Op. 95
Vln-Pogossian
Vln-Yu
Vla-Schleifer — FOR PERF. AUG. 23
Vlc-Kishi

Mr. Wyner RehStage
Bach Cantata #27
Vln-Trester
Vln-Ishikawa
Vla-Kaneko
Vlc-Metzger — FOR PERF. AUG. 6
Fl-Krenberga
Ob-Koch
Ob-Allen
Ob-English
Hrn-Howard
Hpsi-Fan

Mr. Levine MH 10
Schubert Death & the Maiden
Vln-Dahn
Vln-Taylor
Vla-Douglass — FOR PERF. AUG. 23
Vlc-Controulis

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SECTION E Tuesday and Wednesday
8:45 - 10:15 a.m.

Mr. Lehner Theatre Tue.; Studio J Wed.
Bartok Quartet #5
Vln-Forbes
Vln-Hulscher
Vla-Werczynski — FOR PERF. JULY 26
Vlc-Moon

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SECTION F Saturday 8:45 - 10:15

Mr. Barron Studio E
Wuorinen Consort
Trb-Diehl
Trb-Roberts
Trb-Evans — FOR PERF. AUG. 6
Trb-Cantrell

TANGLEWOOD MUSIC CENTER
Fellowship Program — FIFTH WEEK
Chamber Music — July 24-30

SECTION G Tuesday 8:45 - 10:15 am
Wednesday 1:30 - 3:30

Mr. Kalish MH A Tuesd; Theatre Wed.

Bartok Contrasts
Vln-Kawamoto
Cl-Kam
Pno-Laimon FOR PERF. JULY 26

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COMING ATTRACTIONS

Mr. Foss
Foss Time Cycle
Vlc- Metzger
Cl-Gythfeldt
Pno-Dahl FOR PERF. AUG. 13
Perc-Robinson
Vc-Cincione

Brahms Piano Quartet in C minor
Vln-Folland
Vla-Rohde
Vlc-Krummel FOR PERF. AUG. 23
Pno-Fan

Schubert Trout Quintet
Vln-Schultz
Vla-Wang
Vlc-Young
Bas-Schermer FOR PERF. AUG. 23
Pno-Kim

Mr. Kalish
Ligeti Horn Trio
Vln-Frucht
Hrn-Replogle
Pno-Zivian FOR PERF. AUG. 20

Mr. Ma
Mozart K. 593
Vln-Kleinbart
Vln-Horowitz
Vla-Werczynski FOR PERF. AUG. 20
Vlc-Farris
Vlc-Metzger

Brahms Horn Trio
Vln-Forbes
Hrn-Aplikowski
Pno-Laimon FOR PERF. AUG. 20

NEW ZEALAND QUARTET all in MH 10

Monday 10:30 - 12:30 Mr. Fischer
Tuesday 10:30 - 12:30 Mr. Krosnick
Thursday 10:30 - 12:30 Mr. Krasner

PEABODY TRIO

Monday 10:20 - 12:30 Mr. Kalish MH A
Wednesday 10:30 - 12:30 Mr. Krosnick MH 7
Thursday 10:30 - 12:30 Mr. Kalish MH A

NEW AND REVISED VOCAL PROGRAM
7/25/89 12 pm

TUESDAY, JULY 25

| TIME | COACH/VOCALIST (PIECE) | ROOM |
|---|---|---|
| 8:45-10:15 | Garrett/Ames/instru (Berio) | reh stage |
| 8:30-9:15 am | All Vocalists and VCs/ Baniel/Mvt Workshop | Fitch |
| 10-12:30 | Young/PCS/Ms. Curtin | CMH |
| 10-11 | Camburn/Phillips (Mendelss.) | Fitch |
| | Pley/Colton (Walton) | MusRm |
| 11:30-12:30 | Mtg/Oliver/Hayashi | MAIN HOUSE |
| 12:30-1:30 | Garrett/Evans (Schnittke) | Fitch |
| 1-2 | Oliver/Hollister | soloist room |
| 1:30-2:30 | Garrett/Ames/Berio | 106 |
| | Camburn/Weinman (Wayfarer) | Fitch |
| | MacMillan/Duff (Williams) | MusRm |
| | Helmrich/Evans (Bach) | Art |
| 2:30-3 | Pley/Oliver/Byrum (Brahms) | MusRm |
| 2:30-3:30 | Corliss/Massie (Gounod) | Art |
| | Young/Wood (Op. 39) | 102 |
| | Garrett/Balaes (Banalites) | 106 |
| | MacMillan/Ames (Bizet) | Barn |
| 3-3:30 | Helmrich/Phillips (Bach) | Fitch |
| | Pley/Oliver/Lima (Schumann) | MusRm |
| 3:30-4 | Pley/Oliver/Cummings (Metamorph) | MusRm |
| 3:30-4:30 | Corliss/Grohowski (Verdi) | Art |
| | MacMillan/Karam (Schubert) | 106 |
| | Camburn/Polishook (Bellini) | 102 |
| | *Helmrich/Drumheller (Brahms) | Barn |
| 4-5 | Oliver/Sasse (Berg) | MusRm |
| 4:30-5:30 | RECITAL/Phillip Martin, pianist and composer, and Penelope Price Jones, soprano/works by Britten, Martin, Reizenstein, Buckley and Bennett | Fitch |
| 5-6 | Helmrich/Colton/instru (Firsova) | West Barn |
| (7:30-9:15 | Schnittke reh) | West Barn |
| 8:30 pm | VOCAL RECITAL 2/Cincione/Deng/ Schaufer/Swensen/ Bernstein/Chen | CMH |

WEDNESDAY, JULY 26

| TIME | COACH/VOCALIST (PIECE) | ROOM |
|---|---|---|
| 10-12:30 | *MacMillan/Fellows/Ms Curtin | CMH |
| 10-11 | Pley/Byrum (Brahms) | Fitch |
| | Young/Chmura (TBD) | MusRm |
| 11-12 | Pley/Lima (Schumann) | Fitch |
| | Young/Ostendorf (20th Amer) | MusRm |
| | Camburn/Pratt (Schubert) | Art |
| 12-12:30 | Camburn/Garrett/Pratt (Schubert) | Art |
| 12-1 | Pley/Cummings (Metamorph) | Fitch |
| 12:30-1 | Camburn/Garrett/Weinman (Wayfarer) | Art |
| 1-1:30 | Camburn/Garrett/Balaes (Banalites) | Art |
| 1:30-2:30 | MacMillan/Turnbull (Cantaloube) | Barn |
| | Camburn/Bernstein (Tchaik) | Art |
| | *Corliss/Chen (Faure) | MusRm |
| | *Helmrich/Drumheller (Brahms) | 106 |
| 2-3 | *Smith/Crawford (Faure) | 102 |
| 2:30-4:30 | VCs/Garrett/Piano Seminar | Fitch |
| 3-4 | Smith/Eberhard (Barber) | MusRm |
| 4:30-5:30 | Camburn/Phillips (Mendelss) | Art |
| | MacMillan/Oesterling (TBA) | Fitch |
| 5-6:15 | Garrett/Evans/Deng/Swenson/ Bernstein/ instruments (Schnittke) | Theatre |
| 8:30 pm | Chamber Music Concert Corliss/Evans (Dvorak) | Theatre |

THURSDAY, JULY 27

| TIME | COACH/VOCALIST (PIECE) | ROOM |
|---|---|---|
| 9:30-10:30 | MacMillan/Garrett/Turnbull (Cantaloube) | MusRm |
| 10-12:30 | Camburn/PCS/Ms Curtin | CMH |
| 10-11 | Helmrich/Evans (TBD) | MusRm |
| | Young/Decima/Deng (Barber) | Fitch |
| 10:30-11:30 | Garrett/Bernstein (Schnittke) | Art |
| 11-12 | Corliss/Helmrich/Chen (Faure) | MusRm |
| | Decima/Turnbull/Schaufer (Thomas) | Fitch |
| | Smith/Cincione (Foss) | 102 |
| | *Young/Swenson (Debussy) | Barn |
| 11:30-12 | Garrett/Deng/Swenson/Evans/ Bernstein (Schnittke) | Art |
| 12-1 | Pley/Colton (Walton) | Fitch |
| 12-1:30 | Vocal Faculty Meeting | Dining Room |
| 1:30-2 | *Corliss/Smith/Massie (Gounod) | Fitch |
| | *Young/Helmrich/Chmura (TBD) | 102 |
| 1:30-2:30 | Garrett/Ames (Berio) | Art |
| | Oliver/Sasse (Berg) | 106 |
| 1:30-3:30 | MacMillan/Decima/Ames/ Duff/Karam/Hoffman (PCS mtg) | MusRm |
| 2-2:30 | *Corliss/Smith/Benedict (Henze) | Fitch |
| | *Young/Helmrich/Ostendorf (20th Amer) | 102 |
| 2:30-3 | *Corliss/Smith/Grohowski (Verdi) | Fitch |
| | *Young/Helmrich/Wood (op. 39) | 102 |
| 2:30-3:30 | Camburn/Weinman (Wayfarer) | Barn |
| | Garrett/Balaes (Banalites) | Art |
| | Oliver/Cummings (Zwilich) | 106 |
| 3:30-5 | All vocalists/Oliver (Jessye Norman arias**) | Fitch |

**You will receive the music as soon as it is copied.

| | | |
|---|---|---|
| 9:15-11 PM | Helmrich/Colton/instru (Firsova) | West Barn |

FRIDAY, JULY 28

| TIME | COACH/VOCALIST (PIECE) | ROOM |
|---|---|---|
| 8:30-9:45 | Garrett/Ames/instru (Berio) | MusRm? |
| 10-12 | Garrett/All Vocalists and VCs/"Professionalism" | Fitch |
| 12-1 | Corliss/Grohowski (Verdi) | Barn |
| | Decima/Turnbull/Schaufer (Thomas) | Art |
| | Camburn/Smith/Phillips (Mendelssohn) | MusRm |
| | Young/Wood (Op. 39) | 102 |
| | Helmrich/Evans (TBD) | Fitch |
| 1-2 | Smith/Eberhard (Barber) | Art |
| | Camburn/Oliver/Bernstein (Tchaik) | MusRm |
| | MacMillan/Helmrich/Oesterling (TBA) | 106 |
| | Pley/Garrett/Colton (Walton) | Fitch |
| | Young/Swenson (Debussy) | 102 |
| 2-4 | Young/Helmrich/Chmura/ Ostendorf/Wood/Drumheller (PCS Mtg) | 106 |
| | Camburn/Garrett/Pratt/Weinman/ Polishook/Balaes (PCS mtg) | Fitch |
| | Pley/Oliver/Byrum/Lima/ Cummings/Sasse (PCS mtg) | MusRm |
| | Corliss/Smith/Benedict/ Massie/Grohowski/Crawford (PCS mtg) | Art |
| 2-3 | MacMillan/Ames (Bizet) | 102 |
| 3-4 | MacMillan/Karam (Schubert) | |
| 4-5 | Smith/Cincione (Foss) | Art |
| | LECTURE/RECITAL/Phillip Martin, composer and pianist, Penelope Price Jones, soprano | Fitch |
| 4:15-5:15 | Garrett/Evans/Deng/Swenson/ Bernstein/instruments (Schnittke) | Theatre |
| 5-6 | Camburn/Polishook (Bellini) | Art |
| | MacMillan/Duff (Williams) | Fitch |
| 9:45-10:30 | Helmrich/Colton/instruments (Firsova) | West Barn |

SATURDAY, JULY 29

| | | |
|---|---|---|
| 10-11 | Corliss/Massie (Gounod) | MusRm |
| | Camburn/Weinman (Wayfarer) | Fitch |
| 11-12 | Corliss/Benedict (Henze) | MusRm |
| 10-12:30 | Pley/Fellows/Ms. Curtin | CMH |
| 1:30-2:30 | MacMillan/Garrett/Turnbull (Cantaloube) | Fitch |
| | Young/Deng (Barber) | Art |

SUNDAY, JULY 30

| TIME | COACH/VOCALST (PIECE) | ROOM |
|---|---|---|
| 1 pm | Copland lecture "Copland in the Tanglewood tradition" Lecturer: Vivian Perlis | Theatre |
| 1:45-2:30 | Helmrich/Colton/instruments (Firsova) | West Barn |
| 4:30-7 | Garrett/Evans/Deng/Swenson/ Bernstein/instruments (Schnittke DRESS reh) | Theatre |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Instrumental

WEEK VI
July 31-August 6

Movement workshops are available every morning 8:30 - 9:15 in Fitch

| MONDAY 31 | tuesday 1 | WEDNESDAY 2 | THURSDAY 3 | FRIDAY 4 | SATURDAY 5 |
|---|---|---|---|---|---|
| 8:45 - 10:15<br>Chamber Music<br>Section E, H | 8:45 - 10:15<br>Chamber Music<br>Section E, F | 8:45 - 10:15<br>Chamber Music<br>Section E, H | F | 8:45 - 10:15<br>Chamber Music<br>Section E, H | 8:45 - 10:15<br>Chamber Music<br>Section E, F |
| 10:30 - 1:00<br>TMCO E-VII<br>Mr. Knussen<br>Theatre | 10:30 - 1:00<br>TMCO E-VIII<br>Mr. Knussen<br>Theatre | 10:30 - 1:00<br>TMCO E-IX<br>Mr. Knussen &<br>Mr. Foss<br>Theatre | R<br>E<br>E | 10:30 - 12:30<br>TMCO R-I<br>Mr. Meier, Mr. Ma<br>Cond.Fellows<br>Theatre | 10:30 - 12:30<br>TMCO R-II<br>Mr. Meier, Mr. Ma<br>Cond.Fellows<br>Theatre<br>1:30 - 3:30<br>Chamber Music<br>Section C |
| 1:30 - 4:30<br>FCM Program IV<br>Dress rehearsal<br>Theatre | 1:30 - 3:30<br>Chamber Music<br>Section C | 1:30 - 3:30<br>Chamber Music<br>Section A | D | 1:30 - 3:30<br>Chamber Music<br>Section A | 3:45 - 5:45<br>Chamber Music<br>Section D |
| 3:45 - 5:45<br>Solo Master Class<br>Anyinstrumentalist<br>Mr. Levine<br>West Barn | 3:45 - 5:45<br>Chamber Music<br>Section B<br>6:45<br>Master Classes<br>Cellos-Fitch<br>Mr. Krosnick<br>Violins-Barn<br>Mr. Krasner | 3:45 - 5:45<br>Chamber Music<br>Section D, G | A<br>Y | 3:45 - 5:45<br>Chamber Music<br>Section B | SUNDAY 6<br>10:00<br>Chamber Music Concert VI<br>Theatre |
| 7:30<br>FCM Electro-Acou-<br>stic Program I<br>ChMuaHall | 7:30<br>FCM Electro-Acous-<br>tic Program II<br>ChMusHall | 8:30<br>TMCO Concert E<br>Mr. Knussen &<br>Mr. Foss<br>Theatre | 7:30<br>FCM Electro-Acou-<br>stic Program III<br>ChMusHall | | |
| 8:30<br>FCM Program IV<br>Theatre | | | | | |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Conducting

SIXTH WEEK
July 31 - Aug 6

| MONDAY 31 | TUESDAY 1 | WEDNESDAY 2 | THURSDAY 3 | FRIDAY 4 | SATURDAY 5 |
|---|---|---|---|---|---|
| 10:30 - 1:00<br>TMCO E-VII<br>Mr. Knussen<br>Theatre | 10:30 - 1:00<br>TMCO E-VIII<br>Mr. Knussen<br>Theatre | 10:30 - 1:00<br>TMCO E-IX<br>Mr. Knussen &<br>Mr. Foss<br>Theatre | 10:00 - 12:00<br>Class<br>Mr. Silverstein<br>Seranak | 8:30 - 9:15<br>Movement Class<br>Fitch<br>10:30 - 12:30<br>TMCO R-I<br>Mr. Meier, Mr. Ma<br>Cond. Fellows<br>Theatre | 10:30 - 12:30<br>TMCO R-II<br>Mr. Meier, Mr. Ma,<br>Cond.Fellows<br>Theatre |
| 1:30 - 3:30<br>Class<br>Mr. Meier<br>SEranak | 1:30 - 3:30<br>Cond.Fellows<br>Mr. Meier<br>Seranak | 1:30 - 3:30<br>Class<br>Mr. Meier<br>Seranak | 1:30 - 3:30<br>Cond.Fellows<br>MR. Meier<br>Seranak | 1:30 - 3:30<br>Class<br>Mr. Meier<br>Seranak | SUNDAY 6 |
| 3:45 - 5:45<br>Solfege<br>Mr. Voisin<br>Hawthorne #1 | | | 3:45 - 5:45<br>Solfege<br>Mr. Voisin<br>Hawthorne #1 | | 10:00<br>Chamber Music Concert VI<br>Theatre |
| 7:30<br>FCM Electro-Acous-<br>tic Program I<br>ChMusHall | 7:30<br>FCM Electro-Acous-<br>tic Program II<br>ChMus Hall | | 7:30<br>FCM Electro-Acous-<br>tic Program III<br>ChMusHall | | |
| 8:30<br>FCM Program IV<br>Theatre | 8:30<br>FCM Program V<br>Theatre | 8:30<br>FCM-TMCO Concert E<br>Mr. Knussen &<br>Mr. Foss<br>Theatre | 8:30<br>FCM Program VII<br>Theatre | | |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Composition

SIXTH WEEK
July 31 - Aug. 6

| MONDAY 31 | TUESDAY 1 | WEDNESDAY 2 | THURSDAY 3 | FRIDAY 4 | SATURDAY 5 |
|---|---|---|---|---|---|
| | | | | | SUNDAY 6 |
| | | | | | 10:00<br>Chamber Music Concert VI<br>Theatre |
| 3:45 - 5:45<br>Seminar<br>Ms. Firsova,<br>Mr. Smirnov<br>Hawthorne #2 | 3:45 - 5:45<br>Seminar<br>Mr. Schat<br>Hawthorne #2 | 3:45 - 5:45<br>Seminar<br>Mr. Schat<br>Hawthorne #2 | Demonstration of<br>Yamaha Disklavier<br>ChMusHall<br>TIME TO BE POSTED | | |
| 7:30<br>FCM Electro-Acoustic Program I<br>ChMusHall | 7:30<br>FCM Electro-Acoustic Program II<br>ChMusHall | | 7:30<br>FCM Electro-Acous-<br>Program III<br>ChMusHall | | |
| 8:30<br>FCM Program IV<br>Theatre | 8:30<br>FCM Program V<br>Theatre | 8:30<br>TMCO Concert E<br>Mr. Knussen, Mr. Foss<br>Theatre | 8:30<br>FCM Program VII<br>Theatre | | |

TANGLEWOOD MUSIC CENTER
VOCAL PROGRAM

Name _____ Week of July 31-August 6

| MONDAY 31 | TUESDAY 1 | WEDNESDAY 2 | THURSDAY 3 | FRIDAY 4 | SATURDAY 5 |
|---|---|---|---|---|---|
| 10-12:30 Corliss/ PCS/Ms. Curtin CMH | 10-12:30 Camburn/ Fellows/Ms.Curtin CMH | 10-12:30 MacMillan/ PCS/Ms. Curtin CMH | 11-1 All vocalists and VCs/Helmrich/ Diction/Fitch | 10-12 Young/ All vocalists and VCs/Bowman/ Rep Class/Fitch | |
| | | | | | 12-2 DRESS REH for Vocal Recital on Aug. 6/CMH |
| | | 3:30-4:40 Pley/All vocalists/Decima/ Jessye Norman arias/ Fitch | 1-2:30 Vocal Faculty Meeting/Dining Room | | 4-6 PCS Recital #5/CMH |
| | | 4:30-6:30 VCs/Bowman/ Piano Seminar/Fitch | | | SUNDAY 6<br>10:00 am TMC Concert - Bach Cantata No. 26 |
| 8:30 pm TMC CONCERT works by Firsova, Wolpe, Shapey | | | | 4-6 PCS Recital #4/ CMH | 8:30 pm Vocal Recital/CMH |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

SIXTH WEEK
July 31 - Aug. 6

SECTION A Wednesday and Friday
1:30 - 3:30

Mr. Rosen Hawthorne #1
Beethoven Op. 97
Vln-Schultz
Vlc-Moon FOR PERF. AUG. 6
Pno-Dahl

Mr. Krosnick MH 10
Beethoven Op. 135
Vln-Kleinbart
Vln-Matricardi
Vla-Liu FOR PERF. AUG. 13
Vlc-Barnes

Mr. Barker Chamber Music Hall
Bass Class
Bass-Carver
Bass-Gordon
Bass-Manzo
Bass-Moore
Bass-Richardson
Bass-Roy
Bass-Schermer

Mr. Hobart MH 15
Haydn Op. 76 #5
Vln-Landers
Vln-Hulscher
Vla-Quiggle FOR PERF. AUG. 8
Vlc-Janzen

Ms. Pilot Video Room
Harp Class
Harp-Pinet
harp-Stokes

Mr. Fischer MH 6
Dvorak Piano Trio
Vln-Harney
Vlc-Steginк FOR PERF. AUG. 13
Pno-Gross

Mr. Krasner MH 8
Beethoven Op. 95
Vln-Pogossian
Vln-Yu
Vla-Schleifer FOR PERF. AUG. 23
Vlc-Kishi

Mr. Levine MH 11
Schubert Death & the Maiden
Vln-Dahn
Vln-Taylor
Vla-Douglass FOR PERF. AUG. 23
Vlc-Controulis

Mr. Barron Studio E
Wuorinen consort
Trb-Diehl
Trb-Roberts
Trb-Evans FOR PERF. AUG. 6
Trb-Cantrell

Mr. Kalish MH A
Ligeti Horn Trio
Vln-Frucht
Hrn-Replogle FOR PERF. AUG. 20
Pno-Zivian

Mr. Fleisher MH 4
Piano Quartet in C minor-Brahms
Vln-Folland
Vla-Rohde
Vlc-Krummel FOR PERF. AUG. 23
Pno-Fan

Mr. Epstein RehStage
Percussion Class
Perc-Benjafield
Perc-Herbert
Perc-Megna
Perc-Milarsky
Perc-Robinson
Perc-Slack

Mr. Schlueter Studio F
Trumpet Class
Trp-duMaine
Trp-Luke
Trp-Mack
Trp-Margulies
Trp-Weast

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SECTION B Tuesday and Friday
3:45 - 5:45

Mr. Krasner MH 8
Franke Horn Trio
Vln-Kim
Hrn-Leonard
Pno-Baksys FOR PERF. AUG. 8

Mr. Levine RehStage
Stravinsky L'Histoire
Vln-Kawamoto
Bass-Moore
Cl-Sternberg FOR PERF. AUG. 20
Bsn-Rodgers
Trp-duMaine
Trb-Evans
Perc-Herbert

Mr. macCourt MH 10
Villa Lobos Quintet
Fl-Garvin
Ob-Kuhns
EH-Roy
Cl-Ginstling FOR PERF AUG. 8
Bsn-Finnell

Mr. Smith MH 11
Beethoven Serenade
Vln-Altenburger
Vla-Rohde
Fl-Jones

TANGLEWOOD MUSIC CENTER
Fellowship Program — SIXTH WEEK
Chamber Music — July 31-Aug. 6

MORE SECTION B Tuesday and Friday
3:45 - 5:45

Mr. Kalish/Knussen MH a
Knussen Oboe Quartet
Vln-Folland
Vla-Farris
Vlc-Brooks — FOR PERF. AUG. 8
Ob-Opie

Mr. Wyner WestBarn
Bach Cantata 26
Vln-Trester
Vln-Ishikawa
Vla-Kaneko
Vlc-Metzger — FOR PERF. AUG 6
Bass-Carver
Fl-Krenberga
Ob-Koch
Ob-Allen
Ob-English
Hrn-Howard
Hpsi-Fan

Mr. Serkin MH 7
Schubert Trout Quintet
Vln-Schultz
Vla-Wang
Vlc-Young — FOR PERF. AUG. 23
Bas-Schermer
Pno-Kim

Mr. Krosnick MH 6
Beethoven Kakadu Trio
Vln-Xia
Vlc-Koehl — FOR PERF. AUG. 19 4:00
Pno-Dahl

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SECTION C Tuesday and Saturday
1:30 - 3:30

Mr. Fleisher/Ms. Curtin MH 4
Schoenberg Pierrot
Vln-Frucht
Vlc-Brooks
Fl-Wendtland — FOR PERF. AUG. 13 PM
Cl-Ginstling
Pno-Kim

Mr. Fischer West Barn
Schubert Octet
Vln-Morimoto
Vln-Trester
Vla-Shufelt
Vlc-Young — FOR PERF. AUG. 15
Bas-Carver
Cl-Gythfeldt
Bsn-Finnell
Hrn-Howard

SECTION C CONTINUED Tuesday and Saturday
1:30 - 3:30

Ms. Garrett MusRoom Tues;Fitch Sat.
Berio Chamber Music
Vlc-Controulis
Cl-Kolsky
Hrp-Pinet — FOR PERF. AUG. 13 PM
Vc-Ames

Mr. Kalish MH A
Poulenc Sextet
Fl-Jones
Ob-Koch
Cl-Kam
Bsn-Pierson — FOR PERF. AUG. 23
Hrn-Jurkscheit
Pno-Dahl

Mr. Ma MH 7
Mozart K. 593
Vln-Kleinbart
Vln-Horowitz
Vla-Werczynski
Vla-Farris
Vlc-Metzger — FOR PERF. AUG. 20

Mr. Yeo Studio E
Master Class
Trb-Diehl
Trb-Evans
Trb-Roberts
Trb-Cantrell
Tba-Rittberg

Mr. Smith Hawthorne #1
Debussy Sonata
Vla-Quincey
Fl-Walker — FOR PERF. AUG. 13
Hrp-Stokes

Mr. MacCourt MH 10
Harbison Quintet
Fl-Krenberga
Ob-Opie
Cl-Sternberg — FOR PERF. AUG. 13
Bsn-Buchman
Hrn-Replogle

Mr. Krosnick MH 11
Haydn Op. 20 No. 2
Vln-Lee
Vln-Eguchi — FOR PERF. AUG. 13
Vla-Neufeld
Vlc-Moon

Mr. Krasner MH 5
Brahms Horn Trio
Vln-Forbes
Hrn-Aplikowski — FOR PERF. AUG. 20
Pno-Laimon

TANGLEWOOD MUSIC CENTER
Fellowship Program — SIXTH WEEK
Chamber Music — July 31 - August 6

SECTION D Wednesday and Saturday
3:45 - 5:45

Mr. Levine MH 7
Beethoven Septet
Vln-Pogossian
Vla-Farris
Vlc-Steginк FOR PERF. AUG. 8
Bas-Richardson
Cl-Ginstling
Bsn-Burdick
Hrn-Leonard

Mr. Lehner Hawthorne #1
Brahms Clarinet Quintet
Vln-Frucht
Vln-Shiau FOR PERF. AUG. 10
Vla-Rohde AT BERKSHIRE CHORAL
Vlc-Koehl INSTITUTE: 5:30
Cl-Sternberg

Mr. Krasner MH 8
Beethoven Op. 18 No. 6
Vln-Zaretsky
Vln-Shoop
Vla-Kaneko FOR PERF. AUG. 19
Vlc-Kishi

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SECTION E Monday, Tuesday, Wednesday,
Friday, Saturday 8:45 - 10:15

Mr. Foss Hawthorne #1
Foss Time Cycle
Vlc-Metzger
Cl-Gythfeldt
Perc-Robinson FOR PERF. AUG. 13
Pno-Dahl
Vc-Cincione

Mr. Knussen Theatre
Steinberg Fluchtpunkte
Vln-Horowitz (Mon. Sat. only)
Vln-Schwarz (Mon. Sat. only)
Vla-Neufeld (Mon. Sat. only)
Vlc-Young (Wed. Fri. only)
Vlc-Koehl (Fri. only)
Vlc-Votapek (Fri. only)
Bass-Roy (Tue. only)
Bass-Gordon (Tue. only)
Fl/AFl/BFl-Jones (Mon. Sat. only)
Obo/Obd'Am-Roy (Wed. only)
Bsn/CBsn-Pierson (Tue. Wed. only)
Hrn-Canfield (Tue. only)
Trb/BTrb-Roberts (Tue. Wed. only)
Tba-Rittberg (Tue. only)
Perc-Megna (Mon. Sat. only)
Cond-Steinberg

SECTION F Tuesday and Saturday
8:45 - 10:15

Mr. Lehner Studio J
Mendelssohn Quartet, Op. 13
Vln-Shiau
Vln-Pendleton FOR PERF. AUG. 23
Vla-Quiggle
Vlc-Brooks

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SECTION G Wednesday 3:45 - 5:45

Mr. Voisin RehStage
Orchestra Rep Class
Hrn-Aplikowski
Hrn-Canfield=
Hrn-Howard
Hrn-Jurkscheit
Hrn-Replogle
Trp-duMaine
Tr-Luke
Trp-Mack
Trp-Margulies
Tr-Weast
Trb-Evans
Trb-Diehl
Trb-Robert
Trb-Cantrell
Tba-Rittberg

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SECTION H Monday, Wednesday, Friday
8:45 - 10:15

Mr. Lehner Studio J
Bartok Duets
Vln-Eguchi
Vln-Trester FOR PERF. AUG. 6

Mr. Lubman RehStage
Thomas Echos
Vln-Pendleton
Vln-Altenburger
Vla-Werczynski
Vlc-Krummel FOR PERF. AUG. 13
Bas-Schermer
Fl/Picc-Walker
Ob-Kuhns
Cl-Kam
Bsn-Buchman
Hrn-Jurkscheit
Trp-Weast
Trb-Diehl
Perc-Benjafield
Perc-Slack
Pno/cel-Fan
Sop-Schaufer
Mezzo-Turnbull

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

SIXTH WEEK
July 31 - August 6

MORE SECTION H Monday, Wednesday
and Friday 8:45 - 10:15

Mr. Jennings MH 10
Debussy Quartet
Vln-Hulscher
Vln-Kim FOR PERF. AUG. 19
Vla-Quincey 4:00
Vlc-Kishi

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NEW ZEALAND QUARTET MH 7
Monday 10:30 - 12:30 Mr. Krosnick
Wednesday 10:30 - 12:30 Mr. Krasner

PEABODY TRIO
Tuesday 10:30 - 12:30 - Mr. Krosnick MH 7
Wednesday 10:30 - 12:30 - Mr. Kalish MH A

VOCAL PROGRAM
WEEK 6
JULY 31 TO AUGUST 6

MONDAY, JULY 31

| | | |
|---|---|---|
| 8:45-10:15 | Schaufer/Turnbull/ instruments (Thomas) | Reh Stage |
| 8:45-10:15 | Smith?/Foss/Cincione/ instruments (Foss) | Hawth 1 |
| 10-12:30 | Corliss/PCS/Ms. Curtin | CMH |
| 10:30-11:30 | Smith/Eberhard (Barber) | Fitch |
| 11-12 | MacMillan/Turnbull (Canteloube) | Art |
| 11:30-12:30 | Camburn/Smith/Phillips (Mendelssohn) | Fitch |
| 12:30-1:30 | Decima/Schaufer (Schoenberg) | Fitch |
| | Young/Deng (Barber) | Barn |
| | Camburn/Bernstein (Tchaik) | Art |
| 12-1 | MacMillan/Helmrich/Oesterling | MusRm |
| 1:30-2 | Pley/Oliver/Byrum (Brahms) | MusRm |
| 1:30-2:30 | Smith/Crawford (Faure) | Art |
| | Corliss/Chen (Faure) | 102 |
| Helmrich/Drumheller (Brahms) | Decima/Hoffman (Wolf) | Fitch |
| | ~~Young/Chmura (TBD)~~ | ~~Barn~~ |
| | MacMillan/Karam (Schubert) | 106 |
| 2-2:30 | Pley/Oliver/Lima (Schumann) | MusRm |
| 2:10-2:50 | Colton/instruments (Firsova) DRESS REH | Theatre |
| 2:30-3 | Pley/Oliver/Cummings (Metamorphosus) | MusRm |
| 2:30-3:30 | Smith/Cincione (Foss) | Art |
| | Young/Decima/Swenson (Debussy) | Fitch |
| | Corliss/Benedict (Henze) | 102 |
| | MacMillan/Ames (Bizet) | 106 |
| | Camburn/Pratt (Schubert) | Barn |
| 3-4 | Oliver/Sasse (Berg) | MusRm |
| 3:30-4:30 | MacMillan/Duff (Williams) | 106 |
| Young/Chmura Fitch. | ~~Helmrich/Drumheller (Brahms)~~ | ~~Fitch~~ |
| | Corliss/Massie (Gounod) | 102 |
| | Camburn/Weinman (Wayfarer) | Art |
| 4:30-5:30 | Young/Ostendorf (20th Amer) | MusRm |
| | Corliss/Grohowski (Verdi) | 102 |
| | Camburn/Polishook (Bellini) | Art |
| | ~~MacMillan/Helmrich/ Oesterling (Pizzetti)~~ | ~~Fitch~~ |
| 8:30 pm | TMC concert/Colton (works by Firsova, Wolpe, Shapey) | Theatre |

TUESDAY, AUGUST 1

| | | |
|---|---|---|
| 8:30-9:15 | All Vocalists and VCs/ Baniel/Mvt Workshop | Fitch |
| 8:45-10:15 | Smith?/Foss/Cincione/ instruments (Foss) | Hawth 1 |
| 10-12:30 | Camburn/Fellows/ Ms. Curtin | CMH |
| 10-11 | Young/Wood (op. 39 LK) | Art |
| 10:30-11:30 | Pley/Byrum (Brahms) | 102 |
| 10:30-12:30 | Corliss/Smith/Benedict/ Massie/Grohowski/ Crawford (PCS mtg) | MusRm |
| 11-11:30 | MacMillan/Decima/Duff (Williams) | Fitch |
| 11:30-12 | MacMillan/Decima/Karam (Schubert) | Fitch |
| 11:30-12:30 | Pley/Lima (Schumann) | 102 |
| 12-12:30 | MacMillan/Decima/Ames (Bizet) | Fitch |
| 12:30-1:30 | Decima/Hoffman (Wolf) | Fitch |
| 1:30-2:30 | Ames/instruments (Berio) | MusRm |
| | Bowman/Phillips (Messiaen) | Art |
| | Pley/Cummings (Metamorph) | 102 |
| | MacMillan/Oesterling (Pizzetti) | 106 |
| | Decima/Schaufer (Schoenberg) | Fitch |
| 2-3 | Corliss/Helmrich/Chen (Faure) | Barn |
| 2:30-3:30 | Pley/Bowman/Colton (Walton) | Art |
| | Camburn/Bernstein (Tchaik) | 102 |
| | MacMillan/Turnbull (Canteloube) | 106 |
| 3-5 | Young/Helmrich/Chmura/ Ostendorf/Wood/ Drumheller (PCS mtg) | Fitch |
| 3:30-5:30 | Camburn/Bowman/Pratt/ Weinman/Polishook/ Balaes (PCS mtg) | Art |
| 3:45-5:45 | Wyner/Evans/Chen/Swenson/ Phillips/instruments (Bach) | West Barn |

WEDNESDAY, AUGUST 2

| | | |
|---|---|---|
| 8:45-10:15 | Decima?/Schaufer/ Turnbull/instruments (Thomas) | Reh Stage |
| 8:45-10:15 | Smith?/Foss/Cincione/ instruments (Foss) | Hawth 1 |
| 10-12:30 | MacMillan/PCS/ Ms. Curtin | CMH |
| 10-11 | Camburn/Phillips (Mendelssohn) | Fitch |
| 10:30-11:30 | Wyner/Chen (Bach) | Hawth 1 |
| 11:30-12 | Wyner/Swenson (Bach) | Hawth 1 |
| 12-1 | Bowman/Phillips Messiaen) | Fitch |
| 12:30-1:30 | Young/Decima/Deng (Barber) | Art |
| | Corliss/Colton (Marx) | 102 |
| | Smith/Cincione (Foss) | MusRm |
| 1-1:30 | Camburn/Bowman/Pratt (Schubert) | Fitch |
| 1:30-2 | Camburn/Bowman/Polishook (Bellini) | Fitch |
| | Young/Helmrich/Chmura (TBD) | 106 |
| | Corliss/Smith/Benedict (Henze) | MusRm |
| 1:30-3:30 | MacMillan/Decima/Ames/ Duff/Karam/Hoffman (PCS mtg) | Art |
| 2-2:30 | Young/Helmrich/Ostendorf (20th Amer) | 106 |
| | Corliss/Smith/Massie (Gounod) | MusRm |
| 2-3 | Camburn/Weirman (Wayfarer) | 102 |
| | Pley/Colton (Walton) | Barn |
| | Bowman/Evans (Britten) | Fitch |
| 2:30-3 | Young/Helmrich/Wood (op 39) | 106 |
| | Corliss/Smith/Grohowski (Verdi) | MusRm |
| 3:30-4:30 | Pley/Decima/All vocalists (Jessye Norman arias) | Fitch |
| 4-5 | Garrett/Ames (Berio) | Art |
| 4:30-6:30 | Bowman/VCs/Piano Seminar | Fitch |
| 5-6 | Garrett/Balaes (Banalites) | Art |
| 8-9:30 | Young/Rep Prep | Fitch |

THURSDAY, AUGUST 3

| | | |
|---|---|---|
| 10-11 | Young/Deng (Barber) | Fitch |
| 11-1 | Helmrich/All vocalists and VCs/Diction | Fitch |
| 1-2 | Wyner/Evans (Bach) | Hayden 4 |
| 1-2:30 | Vocal Faculty Meeting | Dining Room |
| 1:30-2:30 | Corliss/Benedict (Henze) | 106 |
| | MacMillan/Duff (Williams) | Fitch |
| | Young/Charlston/Ames (Berio) | Art |
| | Camburn/Pratt (Schubert) | MusRm |
| 2-2:30 | Wyner/Phillips (Bach) | Hayden 4 |
| 2:30-3:30 | Helmrich/Drumheller (Brahms) | 106 |
| | Bowman/Evans/Britten | MusRm |
| | Decima/Hoffman (Wolf) | Barn |
| | Smith/Charlston/Cincione (Foss) | 102 |
| | Camburn/Oliver/Bernstein (Tchaik) | Art |
| | MacMillan/Garrett/ Turnbull (Canteloube) | Fitch |
| 3:30-4:30 | Bowman/Phillips (Messiaen) | MusRm |
| | Corliss/Smith/Colton (Marx) | 102 |
| | Camburn/Garrett/Weirman (Wayfarer) | Fitch |
| | Young/Chmura (TBD) | Barn |
| 3:30-5:30 | Pley/Oliver/Byrum/Lima Cummings/Sasse (PCS mtg) | Art |
| 4:30-5:30 | Smith/Crawford (Faure) | 102 |
| | Young/Swenson (Debussy) | Barn |
| | Corliss/Massie (Gounod) | MusRm |
| | MacMillan/Karam (Schubert) | 106 |
| | Garrett/Balaes (Banalites) | Fitch |
| 7:30-8:30 | MacMillan/Ames (Bizet) | Art |
| | Young/Wood (op. 39 LK) | Fitch |
| | Pley/Byrum (Brahms) | 106 |
| | Camburn/Polishook (Bellini) | 102 |
| | Corliss/Grohowski (Verdi) | MusRm |

FRIDAY, AUGUST 4

| | | |
|---|---|---|
| 8:45-10:15 | Decima?/Schaufer/ Turnbull/instruments (Thomas) | Reh Stage |
| 8:45-10:15 | Smith?/Foss/Cincione/ instruments (Foss) | Hawth 1 |
| 10-12 | Young/Bowman/All vocalists and VCs/ Rep Class | Fitch |
| 12-1 | Pley/Lima (Schumann) | 102 |
| | Camburn/Smith/Phillips (Mendelssohn) | MusRm |
| | Corliss/Chen (Faure) | Fitch |
| 1-2 | Bowman/Evans (Britten) | Fitch |
| | Smith/Charlston/ Cincione (Foss) | 106 |
| | Young/Decima/Swenson (Debussy) | Art |
| | Camburn/Oliver/Bernstein (Tchaik) | MusRm |
| | Pley/Cummings (Metamorph) | 102 |
| 2-3 | Oliver/Sasse (Berg) | MusRm |
| | Decima/Schaufer (Schoenberg) | Art |
| | MacMillan/Oesterling (Pizzetti) | Barn |
| | Smith/Eberhard (Barber) | 106 |
| | Young/Ostendorf (20th Amer) | 102 |
| | Pley/Bowman/Colton (Walton) | Fitch |
| 3:45-5:45 | Wyner/Evans/Chen/Swenson/ Phillips/instruments (Bach) | West Barn |
| 4-6 | PCS Recital 4 (TRANSLATIONS FOR PCS RECITAL 4 DUE TO ME BY 10:00 AM FRIDAY, AUGUST 4) | CMH |

SATURDAY, AUGUST 5

| | | |
|---|---|---|
| 8:45-10:15 | Smith?/Foss/Cincione/ instruments (Foss) | Hawth 1 |
| 12-2 | DRESS REH VOCAL RECITAL 3 Colton/Phillips/ Bernstein/Eberhard/ Pley/Camburn/Smith | CMH |
| 1:30-3:30 | Charlston/Ames/ instruments (Berio) | MusRm |
| 4-6 | PCS Recital 5 (TRANSLATIONS FOR PCS RECITAL 5 DUE TO ME BY 10:00 AM SATURDAY, AUGUST 5) | CMH |

SUNDAY, AUGUST 6

| | | |
|---|---|---|
| 10:00 am | TMC Concert/Bach Cantata/ Evans/Chen/Phillips/ Swenson | Theatre |
| 8:30 pm | Vocal Recital 3 Works by Walton, Barber, Mendelssohn, Tchaikovsky | CMH |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Instrumental

SEVENTH WEEK
August 7 - 13

| MONDAY 7 | TUESDAY 8 | WEDNESDAY 9 | THURSDAY 10 | FRIDAY 11 | SATURDAY 12 |
|---|---|---|---|---|---|
| | 8:30 - 9:15<br>Movement Workshop<br>Winds, Brass, Percs and Harps<br>HS Fitch | 8:30 - 9:15<br>Movement Workshop<br>Cello, Bass, Piano<br>HS Fitch | 8:30 - 9:15<br>Movement Workshop<br>Violins, Violas<br>HS Fitch | 10:00 - 12:00<br>Pianists with Composers-Optional<br>Hawthorne #2 | 9:00 - 10:45<br>Chamber Music<br>Section L |
| 10:00 - 12:30<br>TMCO F-I<br>Mr. Tate & Cond.Fellows<br>Theatre | 10:00 - 12:30<br>TMCO F-II<br>Mr. Tate & Cond. Fellows<br>Theatre | 10:00 - 12:30<br>TMCO F-III<br>Mr. Tate & Cond.Fellows<br>Theatre | 10:00 - 12:30<br>TMCO F-IV<br>Mr. Tate & Cond.Fellows<br>Theatre | 10:00 - 12:30<br>TMCO F-V<br>Mr. Tate & Cond.Fellows<br>Theatre | 11:00 - 12:00<br>Master Class-General Discussion<br>London Classical Players<br>ChMusHall |
| 1:30 - 3:30<br>Chamber Music<br>Section C, I, M | 1:30 - 3:30<br>Chamber Music<br>Section A, M | 1:30 - 3:30<br>Chamber Music<br>Section B, L | 10:00 - 12:00<br>Piano Seminar<br>Mr. Kalish, Mr. Fleisher<br>Hawthorne #1 | 12:30 - 1:30<br>General Discussion Meeting<br>Mr. Fleisher, Mr. Kalish<br>Cafeteria Lawn | 12:00 - 1:00<br>Master Classes-Small Group Discussions<br>London Classical Players<br>Vln I-Theatre<br>Vln II-ChMusHall<br>Vla-MH 4<br>Vlc-MH 7<br>Bass-ScenicShed<br>Fl-MH 10<br>Ob-MH 11<br>Clar-MH 13<br>Bsn-MH 15<br>Hrn-Hawthorne #1<br>Trp, Trb, Tba-Hawthorne#2<br>Perc-RehStage |
| 3:45 - 5:45<br>Violin MasterClass<br>Mr. Silverstein<br>ChMusHall | 1:30 - 3:30<br>Chamber Music MasterClass<br>Mr. Stern<br>ChMusHall | 3:45 - 5:45<br>Chamber Music<br>Section E, I | 1:30 - 3:30<br>Chamber Music<br>Section A, K, O, P | 1:30 - 3:30<br>Chamber Music<br>Section E, G, I | |
| 3:45 - 5:45<br>Chamber Music<br>Section D, I, K, N | 3:45 - 5:45<br>Chamber Music<br>Section F, G, J, P | 7:30 - 9:30<br>Chamber Music<br>Section H | 3:45 - 5:45<br>Chamber Music<br>Section E, F, G | 3:45 - 5:45<br>Chamber Music<br>Section B, L, N | |
| 7:30 - 9:30<br>Chamber Music<br>Section H, J | | 7:30 - 10:30<br>Cello MasterClass<br>Mr. Ma<br>HS Fitch | 7:30 - 9:30<br>Movement Clinic<br>Ms. Spire<br>HS Fitch | | |
| 7:30 - 9:30<br>Chamber Music<br>Master Class<br>Mr. Stern<br>HS Fitch | 8:30<br>Chamber Concert VII<br>Theatre | 7:30 - 9:30<br>Flute MasterClass<br>Mr. Smith<br>HS Music Room | 7:30 - 9:30<br>Solo Master Class<br>Any instrumentalist<br>Mr. Levine<br>HS Barn | | |
| | | | 7:30 - 9:30<br>Clarinet MasterClass<br>Mr. Wright<br>HS MusicRoom | | |

| SUNDAY 13 |
|---|
| 10:00<br>Chamber Concert VIII<br>Theatre |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Conducting

SEVENTH WEEK
Aug. 7-13

| MONDAY 7 | TUESDAY 8 | WEDNESDAY 9 | THURSDAY 10 | FRIDAY 11 | SATURDAY 12 |
|---|---|---|---|---|---|
| | | | | 8:30 - 9:15<br>Movement Workshop<br>HS Fitch | |
| 10:00 - 12:30<br>TMCO F-I<br>Mr. Tate &<br>Cond.Fellows<br>Theatre | 10:00 - 12:30<br>TMCO F-II<br>Mr. Tate &<br>Cond.Fellows<br>Theatre | 10:00 - 12:30<br>TMCO F-III<br>Mr. Tate &<br>Cond.Fellows<br>Theatre | 10:00 - 12:30<br>TMCO F-IV<br>Mr. Tate &<br>Cond.Fellows<br>Theatre | 10:00 - 12:30<br>TMCO F-V<br>Mr. Tate &<br>Cond.Fellows<br>Theatre<br><br>12:30 - 1:30<br>General Discussion<br>Meeting<br>Mr. Fleisher, Mr.<br>Kalish<br>Cafeteria Lawn | |
| 1:30 - 3:30<br>Class<br>Mr. Meier<br>Seranak<br><br>3:45 - 5:45<br>Solfege<br>Mr. Voisin<br>Hawthorne #1 | 1:30 - 3:30<br>Class<br>Mr. Meier<br>Seranak | 1:30 - 3:30<br>Class<br>Mr. Meier<br>Seranak<br><br>3:45 - 5:45<br>Solfege<br>Mr. Voisin<br>Hawthorne #1 | 1:30 - 3:30<br>Class<br>Mr. Abravanel<br>Seranak | 1:30 - 3:30<br>Class<br>Mr. Ledbetter<br>Seranak | SUNDAY 13<br><br>Chamber Concert VIII<br>Theatre |
| | 8:30<br>Chamber Concert<br>VII<br>Theatre | | 7:30 - 9:30<br>Movement Clinic<br>Ms. Spire<br>HS Fitch | | |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Composition

SEVENTH WEEK
Aug. 7-13

| MONDAY 7 | TUESDAY 8 | WEDNESDAY 9 | THURSDAY 10 | FRIDAY 11 | SATURDAY 12 |
|---|---|---|---|---|---|
| | | | | 10:00 - 12:00<br>Seminar<br>Hawthorne #2<br><br>12:30 - 1:30<br>General Discussion Meeting<br>Mr. Fleisher, Mr. Kalish<br>Cafeteria Lawn | |
| | 3:45 - 5:45<br>Seminar<br>Mr. Foss<br>Hawthorne #2<br><br>8:30<br>Chamber Concert VII<br>Theatre | | | | |

| SUNDAY 13 |
|---|
| 10:00<br>Chamber Concert VIII<br>Theatre |

# TANGLEWOOD MUSIC CENTER
## VOCAL PROGRAM

**Week of** August 7-13

| DAY 7 | TUESDAY 8 | WEDNESDAY 9 | THURSDAY 10 | FRIDAY 11 | SATURDAY 12 |
|---|---|---|---|---|---|
| :30 Pley/<br>s Curtin | 10-12:30 Young/<br>Fellows/Ms Curtin<br>CMH | 10-12:30 Corliss/<br>Fellows/Ms Curtin<br>CMH | 10 Men vocalists/<br>Oliver (Berlioz -<br>Damnation of Faust)<br>CMH | 10-12 All vocalists<br>and VCs/Helmrich/<br>Diction/Fitch | 10-12 All<br>vocalists<br>and VCs/<br>MacMillan/<br>Bowman/Rep<br>Class/Fitch |
| | | | 10:45 Men and women<br>vocalists/Oliver<br>(Bizet, Offenbach)<br>CMH<br><br>12:30-1 VOCAL FACULTY<br>MEETING/Dining Room | | |
| | | | 1-3:15 Camburn/<br>PCS/Ms Curtin<br>CMH | | |
| | | 3-4 Men vocalists/<br>Decima (Berlioz -<br>Damnation of Faust)<br>Fitch | | | SUNDAY 13 |
| | 4-6 PCS Recital 6<br>FITCH (not CMH) | 4-6 VCs/Decima/<br>Piano Seminar/<br>Fitch<br><br>7:30-9 MacMillan/<br>Rep Prep/ MusRm | 7:30-9:30 Mvt Clinic/<br>Ms. Spire/Fitch | | 8:30 pm<br>Vocal<br>Recital #4<br>THEATRE |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

SEVENTH WEEK
Aug. 7 - 13

SECTION A Tuesday and Thursday
1:30 - 3:30

Mr. Fischer MH 5
Dvorak Piano Trio
Vln-Harney
Vlc-Stegink FOR PERF. AUG. 23
Pno-Gross

Ms. Pilot Video Room
Harp Class
rp-Pinet
Hrn-Stokes

Mr. Barker ChMusHall Tues;Theatre
Bass Class Thurs
Bass-Carver
Bass-Gordon
Bass-Manzo
Bass-Moore
Bass-Richardson
Bass-Roy
Bass-Schermer

Mr. Krasner MH 6
Beethoven Op. 95
Vln-Pogossian
Vln=Yu
Vla-Schleifer FOR PERF. AUG. 23
Vlc-Kishi

Mr. Levine MH 11
Schubert Death & the Maiden
Vln-Dahn
Vln-Taylor
Vla-Douglass FOR PERF. AUG. 23
Vlc-Controulis

Mr. Kalish MH A
Ligeti Horn Trio
Vln-Frucht
Hrn-Replogle FOR PERF. AUG. 20
Pno-Zivian

Mr. Fine Hayden #3
Roussel Trio
Vla-Quincey
Vlc-Janzen FOR PERF. AUG. 19
Fl-Wendtland

Mr. Lehner Studio J
Serenade - Dohnanyi
Vln-Trester
Vla-Neufeld FOR PERF. AUG. 23
Vlc-Votapek

Mr. MacCourt MH 15
Ligeti 10 Pieces
Fl-Krenberga
Ob-Koch
Cl-Kam
Bsn-Buchman
Hrn-Aplikowski

Mr. Epstein Shed Stage/RehStage
Percussion Class
Perc-Benjafield
Perc-Herbert
Perc-Megna
Perc-Milarsky
Perc-Robinson (except not on Thursday)
Perc-Slack

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SECTION B Wednesday 1:30 - 3:30
Friday 3:45 - 5:45

Mr. Levine ChMusHall
Stravinsky L'Histoire
Vln-Kawamoto
Bas-Moore
Cl-Sternberg
Bsn-Rodgers
Trp-duMaine FOR PERF. AUG. 20
Trb-Evans
Perc-Herbert

Mr. Serkin MH 7
Schubert Trout Quintet
Vln-Schultz
Vla-Wang
Vlc-Young FOR PERF. AUG. 23
Bas-Schermer
Pno-Kim

Mr. krasner MH 6
Brahms Horn Trio
Vln-Forbes
Hrn-Aplikowski FOR PERF. AUG. 20
Pno-Laimon

Mr. Ma MH 10
Mozart K. 593
Vln-Kleinbart
Vln-Horowitz
Vla-Werczynski FOR PERF. AUG. 20
Vla-Farris
Vlc-Metzger

Mr. Lehner Studio J
Mendelssohn Op. 13
Vln-Shiau
Vln-Pendleton
Vla-Quiggle FOR PERF. AUG. 23
Vlc-Brooks

Mr. MacCourt Studio F
Schoenberg Quintet
Fl-Wendtland
Ob-Allen
Cl-Kolsky
Bsn-Pierson
Hrn-Canfield

TANGLEWOOD MUSIC CENTER
Fellowship Program — SEVENTH WEEK
Chamber Music — Aug. 7-13

MORE SECTION B Wednesday 1:30 - 3:30
Friday 3:45 - 5:45

Mr. Knussen/Mr. Lubman RehStage
Goto Piece
Vln-Schwarz
Vln-Ishikawa
Vla-Shufelt
Vlc-Barnes
Bas-Manzo — FOR PERF. AUG. 20
Fl-Garfin
Ob-English
Cl-Ginstling
Bsn-Finnell
Hrn-Howard
Trp-Luke
Trb-Diehl
Tba-Rittberg
Perc-Milarksy
Pno-Gross

Mr. Jennings MH 13
Quartet to be decided
Vln-Dahn
Vln-Harney
Vla-Rohde
Vlc-Janzen

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SECTION C Monday 1:30 - 3:30

Mr. Hobart MH 11
Haydn Op. 76 No. 5
Vln-Landers
Vln-Hulscher
Vla-Quiggle — FOR PERF. AUG. 8
Vlc-Janzen

Mr. Levine MH 7
Beethoven Septet
Vln-Pogossian
Vla-Farris
Vlc-Stegink
Bas-Richardson
Cl-Ginstling — FOR PERF. AUG. 8
Bsn-Burdick
Hrn-Leonard

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SECTION D Monday 3:45 - 5:45

Mr. Krasner Theatre
Franke Horn Trio
Vln-Kim
Hrn-Leonard
Pno-Baksys — FOR PERF. AUG. 8

Mr. Kalish MH A
Knussen Oboe Quartet
Vln-Folland
Vla-Farris
Vlc-Brooks
Ob-Opie — FOR PERF. AUG. 8

SECTION E Wednesday and Thursday 3:45 - 5:45
Friday 1:30 - 3:30

Mr. Fleisher Theatre
Schoenbert Pierrot Lunaire
Vln-Frucht
Vlc-Brooks
Fl-Wendtland — FOR PERF. AUG. 13 PM
Cl-Ginstling
Pno-Kim

Mr. Krasner MH 6
Beethoven Op. 18 #6
Vln-Zaretsky
Vln-Shoop
Vla-Kaneko — FOR PERF. AUG. 19
Vlc-Kishi

Mr. Lubman WestBarn
Thomas Echos
Vln-Pendleton
Vln-Altenburger
Vla-Rohde
Vlc-Krummel
Bas-Schermer
Fl/Picc-Walker
Ob-Kuhns — FOR PERF. AUG. 13 PM
Cl-Kam
Bsn-Buchman
Hrn-Jurkscheit
Trp-Weast
Trb-Diehl
Perc-Benjafield
Perc-Slack
Pno/cel-Fan
Sop-Schaufer
Mezzo-Turnbull

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SECTION F Tuesday and Thursday
3:45 - 5:45

Mr. Jennings MH 15
Debussy Quartet
Vln-Hulscher
Vln-Kim
Vla-Quincey — FOR PERF. AUG. 19
Vlc-Kishi

Mr. Helmrich HS MusicRoom
Berio Chamber Music
Vlc-Controulis — Vc-Ames
Cl-Kolsky
Hrp-Pinet — FOR PERF. AUG. 13 PM

Mr. Kalish MH A
Poulenc Sextet
Fl-Jones
Ob-Koch
Cl-Kam — FOR PERF. AUG. 23
Bsn-Burdick
Hrn-Jurkscheit
Pno-Dahl

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

SEVENTH WEEK
August 7 - 13

MORE SECTION F Tuesday and Thursday
3:45 - 5:45

Mr. MacCourt Studio F
Harbison Quintet
Fl-Krenberga
Ob-Opie
Cl-Sternberg FOR PERF. AUG. 13
Bsn-Buchman
Hrn-Replogle

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SECTION G Tuesday and Thursday 3:45 - 5:45
Friday 1:30 - 3:30

Mr. Fischer ChMusHall
Schubert Octet
Vln-Morimoto
Vln-Trester
Vla-Shufelt FOR PERF. AUG. 15
Vlc-Young
Bas-Carver
Cl-Gythfeldt
Bsn-Finnell
Hrn-Howard

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SECTION H Monday and Wednesday
7:30 - 9:30

Mr. Lehner HS ArtRoom
Brahms Clarinet Quintet
Vln-Frucht
Vln-Shiau
Vla-Rohde FOR PERF. AUG. 10
Vlc-Koehl AT BERKSHIRE CHORAL
Cl-Sternberg INSTITUTE: 5:30

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SECTION I Monday 1:30 - 5:45
Wednesday 3:45 - 5:45
Friday 1:30 - 3:30

Mr. Knussen/Ms. Steinberg RehStage
Steinberg Vanishing Points
Vln-Horowitz
Vln-Schwarz FOR PERF. AUG. 13
Vla-Neufeld (not 3:45-5:45 Mon.)
Vlc-Moon
Vlc-Koehl
Vlc-Votapek
Bas-Roy (Not 3:45-5:45 Mon.)
Bas-Gordon (not Monday)
Fl/AFl/BFl-Jones (Not 1:30-3:30 Mon.)
Ob/ObdAm-Roy (Not 1:30-3:39 Mon.)
Bsn/CBsn-Pierson (Not on MOnday)
Hrn-Canfield (not Monday)
Trb/BTrb-Roberts (Not Monday)
Tba-Rittberg (not Monday)
Perc-Megna (Not 1:30-3:30 Mon.)
Cond-Steinberg

SECTION J Monda 7:30 - 9:30
Tuesday 3:45 - 5:45

Mr. Krosnick HS MusRm Monday;MH 10 Tuesday
Haydn Op. 20 No. 2
Vln-Lee
Vln-Eguchi
Vla-Neufeld FOR PERF. AUG. 13
Vlc-Moon

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SECTION K Monday 3:45 - 5:45
Thursday 1:30 - 3:30

Mr. Lubman WestBarn
Time Cycle
Vlc-Metzger
Cl-Gythfeldt
Perc-Robinson
Pno-Dahl FOR PERF.
Vc-Cincione

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SECTION L Wednesday 1:30 - 3:30
Friday 3:45 - 5:45
Saturday 9:00 - 10:45

Mr. Krosnick MH 5
Beethoven Kakadu Trio
Vln-Xia
Vlc-Koehl Will meet without coach Wed. & Fri.
Pno-Dahl FOR PERF. AUG. 19

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SECTION M Monday and Tuesday
1:30 - 3:30

Mr. Krosnick MH 10
Beethoven Op. 135
Vln-Kleinbarg
Vln-Matricardi FOR PERF. AUG. 13
Vla-Lui
Vlc-Barnes

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SECTION N Monday and Friday 3:45 - 5:45

Mr. Smith VideoRoom
Debussy Sonata
Vla-Quincey
Fl-Walker FOR PERF. AUG. 13
Hrp-Stokes

TANGLEWOOD MUSIC CENTER
Fellowship Program — SEVENTH WEEK
Chamber Music — August 7 - 13

SECTION O Thursday 1:30 - 3:30

Mr. Schlueter Studio F
Trumpet Class
Trp-duMaine
Tr-Luke
Trp-Mack
Trp-Margulies
Tr-Weast

Mr. Barron Studio E
Trombone/Tuba Class
Trb-Diehl
Trb-Evans
Trb-Roberts
Trb-Cantrell
Tba-Rittberg

Mr. Hadcock MH 10
Mozart Clarinet Quintet
Vln-Landers
Vln-Altenburger
Vla-Kaneko
Vlc-Young
Cl-Kolsky

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SECTION P Tuesday 3:45 - 5:45
Thursday 1:30 - 3:30

Mr. Fleisher MH 4
Brahms Piano Quartet
Vln-Folland
Vla-Rohde
Vlc-Krummel FOR PERF. AUG. 23
Pno-Fan

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PEABODY TRIO

Thursday 10:00 - 12:00 = MH A - Mr. Kalish
Friday 10:00 - 12:00 - Mr. Fischer MH 4

NEW ZEALAND QUARTET

Monday 10:00 - 12:00 = Mr. Krosnick MH 7
Monday 1:30 - 3:30 - Mr. Fischer MH 8
Tuesday 10:00 - 12:00 - Mr. Krasner - MH 7
Wednesday 10:00 - 12:00 - Mr. Krasner - MH 7

VOCAL PROGRAM

WEEK 6 AUGUST 7-13

MONDAY, AUGUST 7

| | | |
|---|---|---|
| 10-12:30 | Pley/PCS/Ms Curtin | CMH |
| 10-11 | Young/Swenson (Debussy) | Fitch |
| 11-12 | Young/Deng (Barber) | Fitch |
| 11:30-12:30 | Bowman/Evans (Britten) | MusRm |
| | MacMillan/Oesterling (Pizzetti) | Art |
| | Corliss/Chen (Faure) | 102 |
| 12:30-1:30 | MacMillan/Turnbull (Canteloube) | Art |
| | Corliss/Colton (Marx) | 102 |
| | Bowman/Phillips (Messiaen) | MusRm |
| | Helmrich/Bernstein (TBD) | Fitch |
| 1:30-2:30 | Pley/Eberhard (Sibelius) | 102 |
| | Helmrich/Massie (Spanish) | Fitch |
| | Oliver/Sasse (Berg) | MusRm |
| 2:30-3:30 | Smith/Polishook (Roren) | Art |
| | Pley/Pratt (Bliss) | 102 |
| | Camburn/Drumheller (Tosti) | 106 |
| | Corliss/Byrum (TBD) | Fitch |
| | Young/Balaes (Granadas) | Barn |
| 2:30-4:30 | MacMillan/Oliver/Grohowski/ Wood/Weinman/Karam (PCS mtg) | MusRm |
| 3:30-4:30 | Decima/Chmura (Pedrell) | 106 |
| | Pley/Ames (Ives) | 102 |
| | Camburn/Benedict (Brahms) | Art |
| | Corliss/Sasse (TBD) | Fitch |
| | Young/Lima (TBD) | Barn |
| 3:45-5:45 | Smith/Cincione/instr (Foss) | West Barn |
| 4:30-5:30 | Decima/Schaufer (Schoenberg) | 106 |
| | Corliss/Hoffman (Milhaud) | Fitch |
| | Young/Duff (TBD) | MusRm |

* PLEASE NOTE: THE DRESS REHEARSAL FOR THE VOCAL RECITAL (SUNDAY, AUGUST 13) IS YET TO BE DETERMINED. I'M WAITING FOR INFORMATION WHICH I WILL RECEIVE EARLY NEXT WEEK. I WILL POST THE TIME(S) AS SOON AS I KNOW.

| | | |
|---|---|---|
| 8:30-9:15 | All vocalists and VCs/ Mvt Workshop/Spire | Fitch |
| 10-12:30 | Young/Fellows/Ms Curtin | CMH |
| 10:30-11:30 | Camburn/Ostendorf (Italian) | MusRm |
| 10-11 → | Oliver/Karam (Purcell) | Fitch |
| | Pley/Crawford (Strauss) | Art |
| 11-11:30 | MacMillan/Oliver/Grohowski (Sibelius) | Fitch |
| 11:30-12 | MacMillan/Oliver/Wood (Britten) | Fitch |
| 12-12:30 | MacMillan/Oliver/Weinman (Faure) | Fitch |
| 1:30-2:30 | Corliss/Chen (Faure) | MusRm |
| | MacMillan/Turnbull (Canteloube) | Art |
| 2-3 | Young/Decima/Swenson (Debussy) | Fitch |
| 2:45-3:45 | Helmrich/Bernstein (TBD) | Art |
| 2:30-3:30 | Corliss/Colton (Marx) | MusRm |
| 3-4 | Decima/Schaufer (Schoenberg) | Fitch |
| | Smith/Cincione (Foss) | 106 |
| 3:45-5:45 | Helmrich/Ames/instr (Berio) | Art |
| 4-6 | PCS Recital | FITCH |

↑ DIFFERENT PLACE

WEDNESDAY, AUGUST 9

| | | |
|---|---|---|
| 10-12:30 | Corliss/Fellows/Ms Curtin | Gym |
| 10:30-11 | Camburn/Decima/Drumheller (Tosti) | Fitch |
| 11-11:30 | Camburn/Decima/Ostendorf (Italian) | Fitch |
| | Pley/Helmrich/Pratt (Bliss) | MusRm |
| 11-12 | MacMillan/Grohowski (Sibelius) | 102 |
| 11:30-12 | Camburn/Decima/Benedict (Brahms) | Fitch |
| | Pley/Helmrich/Ames (Ives) | MusRm |
| 11:30-12:30 | Bowman/Cummings (Caplet) | Art |
| 12-12:30 | Pley/Helmrich/Crawford (Strauss) | MusRm |
| | Young/Smith/Balaes (Granadas) | 102 |
| 12-1 | MacMillan/Wood (Britten) | Barn |
| | Decima/Chmura (Pedrell) | Fitch |
| 12:30-1 | Young/Smith/Lima (TBD) | 102 |
| 12:30-1:30 | Helmrich/Massie (Spanish) | MusRm |
| 12:30-6:30 | Oliver/TFC/kids (Honegger) | Shed |
| 1-1:30 | Young/Smith/Duff (TBD) | 102 |
| 1:30-2 | Corliss/Bowman/Byrum (TBD) | Art |
| 1:30-2:30 | Smith/Cincione (Foss) | 102 |
| | MacMillan/Helmrich/ Oesterling (Pizzetti) | MusRm |
| 2-2:30 | Corliss/Bowman/Sasse (TBD) | Art |
| 2-3 | Young/Decima/Deng (Barber) | Fitch |
| | Pley/Eberhard (Sibelius) | 106 |
| 2:30-3 | Corliss/Bowman/Hoffman (Milhaud) | Art |
| 2:30-3:30 | MacMillan/Weinman (Faure) | 102 |
| 3-4 | Pley/Decima/Men vocalists (Berlioz-Damnation of Faust) | Fitch |
| | Bowman/Phillips (Messiaen) | Art |
| 3:45-5:45 | Schaufer/Turnbull/instru (Thomas) | West Barn |
| 4-5 | Bowman/Evans (Britten) | Art |
| 4-6 | VCs/Decima/Piano Seminar | Fitch |
| 7:30-9 | MacMillan/Rep Prep | MusRm |

THURSDAY, AUGUST 10

| | | |
|---|---|---|
| 10-12:30 | Amlin/Oliver/Men and women vocalists (Berlioz-Damnation of Faust) | CMH |
| 10:45-11:30 | Amlin/Oliver/Men and women vocalists (Bizet, Offenbach) | CMH |
| 11:30-12:30 | Oliver/Karam (Purcell) | CMH |
| 12:30-2 | VOCAL FACULTY MEETING | Dining Room |
| 1-3:15 * | Camburn/PCS/Ms Curtin | CMH |
| 1:30-2:30 | Young/Swenson (Debussy) | 102 |
| 1:30-3:30 | Smith/Cincione/instru (Foss) | West Barn |
| 2-3 | Helmrich/Bernstein (TBD) | MusRm |
| | Decima/Schaufer (Schoenberg) | Fitch |
| | Bowman/Evans (Britten) | Art |
| 3-4 | Bowman/Phillips (Messiaen) | 106 |
| | Young/Decima/Deng (Barber) | 102 |
| 3:45-5:45 | Schaufer/Turnbull/instru (Thomas) | West Barn |
| | Helmrich/Ames/instru (Berio) | Art |
| 4-5 | Bowman/Cummings (Caplet) | MusRm |
| | Smith/Polishook (Roren) | Fitch |
| | Camburn/Drumheller (Tosti) | 102 |
| | Corliss/Byrum (TBD) | 106 |
| | Young/Balaes (Granadas) | Barn |
| 5-6 | Smith/Cincione (Foss) | Fitch |
| | Pley/Pratt (Bliss) | MusRm |
| 7:30-9:30 | Mvt Clinic/Spire | Fitch |
| 7:30 | Oliver/TFC/kids (Honegger) | CMH |
| 8:30 | Oliver/TFC/kids (Honegger) | Shed |

DIFFERENT TIME

* There is a bus scheduled to leave TWO at 3:45 pm today. so that you can get back to Miss Hall's for 4.00 coachings.

| | | |
|---|---|---|
| 10-12 | Helmrich/All vocalists and VCs/Diction | Fitch |
| 11 | Oliver/TFC/kids (Honegger) | CMH |
| 12 | Oliver/TFC/kids (Honegger) | Shed |
| 12:30-1:30 | All TMC students (optional) General discussion mtg | TWD Cafe. |
| 1-2 | Corliss/Helmrich/Chen (Faure) | Art |
| 1:30-3:30 | Decima/Turnbull/Schaufer/ instru (Thomas) | West Barn |
| 2-3 | Corliss/Smith/Colton (Marx) | MusRm |
| ~2:30 | Oliver/TFC/reception | Tent |
| 2-4 | Pley/Helmrich/Pratt/Ames/ Crawford/Massie (PCS mts) | Art |
| 3-4 | MacMillan/Grohowski (Sibelius) | 106 |
| 3-5 | Young/Smith/Balaes/Lima/ Duff/Polishook (PCS mtg) | MusRm |
| | Corliss/Bowman/Byrum/ Sasse/Hoffman/Cummings (PCS mtg) | 102 |
| 3:45-5:45 | Camburn/Decima/Drumheller/ Ostendorf/Benedict/ Chmura (PCS mtg) | Fitch |
| 4-5 | MacMillan/Oesterling (Pizzetti) | 106 |
| 5-6 | MacMillan/Smith/Turnbull (Canteloube) | MusRm |
| | Pley/Bowman/Eberhard (Sibelius) | 102 |

| | | |
|---|---|---|
| 10-12 | MacMillan/Bowman/All vocalists and VCs/Rep class | Fitch |
| 12-1 | Pley/Ames (Ives) | MusRm |
| | Camburn/Ostendorf (Italian) | Art |
| | Young/Lima (TBD) | 102 |
| | Corliss/Byrum (TBD) | Fitch |
| 1-2 | MacMillan/Wood (Britten) | 106 |
| | Camburn/Benedict (Brahms) | Art |
| | Young/Duff (TBD) | 102 |
| | Corliss/Hoffman (Milhaud) | Fitch |
| | Pley/Crawford (Strauss) | MusRm |
| 2-3 | MacMillan/Weinman (Faure) | 106 |
| 7:30 | Oliver/TFC/kids (Honegger) | CMH |
| 8:30 | Oliver/TFC/kids (Honegger) | Shed |

SUNDAY, AUGUST 13

| | | |
|---|---|---|
| 8:30 pm | Vocal Recital 4 (works by Berio, Thomas, Schoenberg and others) | Theatre |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Instrumental

EIGHTH WEEK
August 14 - 20

| MONDAY 14 | TUESDAY 15 | WEDNESDAY 16 | THURSDAY 17 | FRIDAY 18 | SATURDAY 19 |
|---|---|---|---|---|---|
| 9:00 - 9:30<br>TMCO F-VIa<br>Vlns I & II<br>Mr. Tate<br>Theatre | 8:30 - 9:15<br>Movement Workshop<br>Winds, Brass,<br>Percs. Harp<br>HS Fitch | 8:30 - 9:15<br>Movement Workshop<br>Cello, Bass, Piano<br>HS Fitch | 8:30 - 9:15<br>Movement Workshop<br>Violins, Violas<br>HS Fitch | | 10:00 - 1:00<br>TMCO G-V<br>Cond.Fellows<br>Theatre |
| 9:30 - 10:00<br>TMCO F-VIb<br>All strings<br>Ms. Alsop<br>Theatre | 10:00 - 12:30<br>TMCO R-III<br>Mr. Knussen, Mr.<br>Lubman<br>Theatre | 10:00 - 12:30<br>TMCO G-I<br>Cond.Fellows<br>Theatre | 10:00 - 1:00<br>TMCO G-II<br>Cond.Fellows<br>Theatre | 10:00 - 1:00<br>TMCO G-III<br>Cond.Fellows<br>Theatre | 1:30 - 3:30<br>Chamber Music<br>Section E, J |
| 10:00 - 1:00<br>TMCO F-VIc<br>Mr. Tate &<br>Cond.Fellows<br>Theatre | 12:30<br>General Discussion<br>Meeting<br>Mr. Fleisher,<br>Mr. Kalish<br>Cafeteria Lawn | 1:30 - 3:30<br>Chamber Music<br>Section A, F, L | 10:00 - 12:00<br>Piano Seminar<br>Mr. Foss<br>Hawthorne #1 | | 4:00<br>Chamber Concert IX<br>Chamber Music Hall |
| 1:30 - 3:30<br>Chamber Music<br>Section F, H | 1:30 - 3:30<br>Chamber Music<br>Section C, G, K | 3:45 - 5;45<br>Chamber Music<br>Section B, G, M | 1:30 - 3:30<br>Chamber Music<br>Section A | 1:30 - 3:15<br>Chamber Music<br>Section C, F, G | SUNDAY 20 |
| 3:45 - 5:45<br>Chamber Music<br>Section D, J | 3:45 - 5:45<br>Chamber Music<br>Section B, G, M | 7:30 - 9:30<br>Master Classes<br>Vlc-Mr. Ma<br>HS Fitch | 3:45 - 5:45<br>Chamber Music<br>Section D, I, M | 3:30 - 6:30<br>TMCO G-IV<br>Cond.Fellows<br>Theatre | 10:00<br>Chamber Concert X<br>Theatre |
| 8:30<br>TMCO Concert F<br>Mr. Tate &<br>Cond.Fellows<br>Theatre | 7:30 - 9:30<br>String Mock Auditions<br>All Welcome<br>Mr. Lowe<br>HS Fitch | Bsn-Mr. Svoboda<br>HS MusRoom<br>Fl-Ms. Dwyer<br>HS 102<br>Cl-Mr. Wright<br>HS Art Rm | 7:30 - 9:30<br>Chamber Music<br>Section E | | 1:00<br>Copland Round Table<br>Discussion<br>Theatre |
| | 7:30 - 9:30<br>Master Classes<br>Bsn-Mr. Walt<br>HS 102<br>Ob-Mr. Genovese<br>HS ArtRm<br>Hrn-Mr. Mackey<br>HS 106 | | 7:30 - 9:30<br>Solo Master Class<br>All welcome<br>Mr. Levine<br>HS Barn | | 8:30<br>TMCO Concert G<br>Cond.Fellows<br>Theatre |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Conducting

EIGHTH WEEK
August 14-20

| MONDAY 14 | TUESDAY 15 | WEDNESDAY 16 | THURSDAY 17 | FRIDAY 18 | SATURDAY 19 |
|---|---|---|---|---|---|
| | | | | 8:30 - 9:15<br>Movement Class<br>HS Fitch | 10:00 - 1:00<br>TMCO G-V<br>Cond.Fellows<br>Theatre |
| 10:00 - 12:30<br>TMCO F-VI<br>Mr. Tate &<br>Cond.Fellows<br>Theatre | 10:00 - 12:30<br>TMCO R-III<br>Mr. Knussen<br>Theatre | 10:00 - 12:30<br>TMCO G-I<br>Cond.Fellows<br>Theatre | 10:00 - 1:00<br>TMCO G-II<br>Cond.Fellows<br>Theatre | 10:00 - 1:00<br>TMCO G-III<br>Cond.Fellows<br>Theatre | 2:00 - 5:00<br>Class<br>Seranak |
| | 12:30<br>General Discussion<br>Meeting<br>Mr. Fleisher, Mr.<br>Kalish<br>Cafeteria Lawn | | | | SUNDAY 20 |
| | | | | | 10:00<br>Chamber Concert X<br>Theatre |
| 1:30 - 3:30<br>Class<br>Mr. Fleisher<br>SEranak | 1:30 - 3:30<br>Class<br>Mr. Meier<br>Seranak | 1:30 - 3:30<br>Class<br>Mr. Meier<br>Seranak | 2:00 - 5:00<br>Class<br>Seranak | 1:30 - 3:30<br>Class<br>Mr. Foss<br>SEranak | 1:00<br>Copland Round Table<br>Discussion<br>Theatre |
| 3:45 - 5:45<br>Solfege<br>Mr. Voisin<br>Hawthorne #1 | | 3:45 - 5:45<br>Solfege<br>Mr. Voisin<br>Hawthorne #1 | | 3:30 - 6:30<br>TMCO G-IV<br>Cond.Fellows<br>Theatre | |
| 8:30<br>TMCO Concert F<br>Mr. Tate & Cond.<br>Fellows<br>Theatre | 7:30 - 9:30<br>Seminar<br>Mr. Burlingame<br>HS Music Room | | | | 8:30<br>TMCO Concert G<br>Cond.Fellows<br>Theatre |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Composition

EIGHTH WEEK
August 14 - 20

| MONDAY 14 | TUESDAY 15 | WEDNESDAY 16 | THURSDAY 17 | FRIDAY 18 | SATURDAY 19 |
|---|---|---|---|---|---|
| | 10:00 - 12:30<br>TMCO R-III<br>Mr. Knussen, Mr. Lubman<br>Theatre<br><br>12:30<br>General Discussion Meeting<br>Mr. Fleisher, Mr. Kalish<br>Cafeteria Lawn | | | | 4:00<br>Chamber Concert IX<br>Chamber Music Hall |
| 3:45 - 5:45<br>Seminar<br>Mr. Bolcom<br>Hawthorne #2 | 3:45 - 5:45<br>Seminar<br>Mr. Krosnick<br>Hawthorne #2 | 3:45 - 5:45<br>Seminar<br>Mr. Foss<br>Hawthorne #2 | 5:00<br>Dinner<br>Seranak | | SUNDAY 20<br><br>10:00<br>Chamber Concert X<br>Theatre<br><br>1:00<br>Copland Round Table Discussion<br>Theatre |
| 8:30<br>TMCO Concert F<br>Mr. Tate & Cond.Fellows<br>Theatre | | | | | 8:30<br>TMCO Concert G<br>Cond.Fellows<br>Theatre |

**TANGLEWOOD MUSIC CENTER**

VOCAL PROGRAM

Name _____ **Week of** August 14-20

| MONDAY 14 | TUESDAY 15 | WEDNESDAY 16 | THURSDAY 17 | FRIDAY 18 | SATURDAY 19 |
|---|---|---|---|---|---|
| | | | | 8:30-9:15 Mvt Workshop/Fitch | |
| 10-12:30 Young/ PCS/Ms Curtin CMH | | 10-12 Bowman/all vocalists and VCs REP CLASS/Fitch | 10-12 All vocalists and VCs/ Helmrich/DICTION/ Fitch | 10-12:30 Pley/PCS/ Ms Curtin/CMH | 10-12:30 Corliss/ Fellows/Ms Curtin/CMH |
| | | | | 2-5:30 All vocalists/TFC/BSO/Oliver/ Ozawa (J Norman arias)/Shed | 1:30-3:30 LUCY BOOTH DAYS/Ms Curtin FITCH |
| | | 1-3 All VCs/ Bowman/Piano Seminar/Fitch | 1-2:30 VOCAL FACULTY MTG/Dining Room<br>1-3:30 MacMillan/ Fellows/Ms Curtin CMH | | 3:30-5:30 PCS RECITAL 8/ Fitch<br>8:30 Jessye Norman arias Concert/Shed |
| | | | 3:30-5:30 PCS RECITAL 7/FITCH | | SUNDAY 20<br>1:00 Copland Roundtable Discussion Theatre |
| 7:30-9 REP PREP | | | 7:30-9:30 All vocalists/TFC/Oliver (J Norman arias)/ East Barn | | 4-6 DRESS REH for VR 5/CMH |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

EIGHTH WEEK
August 14-20

SECTION A Wednesday and Thursday
1:30 - 3:30

Mr. Barker RehStage
Bass Class
Bass-Carver
Bass-Gordon
Bass-Manzo
Bass-Moore
Bass-Richardson
Bass-Roy
Bass-Schermer

Mr. Fischer MH 5
Dvorak Piano Trio
Vln-Harney
Vlc-Stegink FOR PERF. AUG. 23
Pno-Gross

Mr. Fine Hayden #3
Roussel Trio
Vla-Quincey
Vlc-Janzen FOR PERF. AUG. 19
Fl-Wendtland

Mr. Kalish MH A
Ligeti Horn Trio
Vln-Frucht
Hrn-Replogle FOR PERF. AUG. 20
Pno-Zivian

Mr. Krasner MH 6
Beethoven Op. 18 #6
Vln-Zaretsky
Vln-Shoop
Vla-Kaneko FOR PERF. AUG. 19
Vlc-Kishi

Ms. Pilot VideoRm
Harp Class
Hrp-Pinet
Hrp-Stokes

Mr. Fleisher MH 4
Brahms Piano Quartet
Vln-Folland
Vla-Rohde
Vlc-Krummel FOR PERF. AUG. 23
Pno-Fan

Mr. Levine MH 11
Schubert Death & the Maiden
Vln-Dahn
Vln-Taylor
Vla-Douglass FOR PERF. AUG. 23
Vlc-Controulis

Mr. Lehner Studio J
Dohnanyi Serenade
Vln-Trester
Vla-Neufeld FOR PERF. AUG. 23
Vlc-Votapek

Mr. Smith MH 13
Nielsen Quintet
Fl-Jones
Ob-Opie
Cl-Kolsky
Bsn-Pierson
Hrn-Leonard

Mr. MacCourt MH 15
Ligeti 10 Pieces
Fl-Garvin
Ob-Koch
Cl-Kam
Bsn-Buchman
Hrn-Aplikowski

Mr. Wyner Studio F
Wyner Passover Offering
Vlc-Barnes
Fl-Krenberga
Cl-Sternberg
Trb-Roberts

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SECTION B Tuesday and Wednesday
3:45 - 5:45

Mr. Jennings MH 15
Debussy Quartet
Vln-Hulscher
Vln-Kim
Vla-Quincey FOR PERF. AUG. 19
Vlc-Kishi

Mr. Lehner Studio J
Mendelssohn Op. 13
Vln-Shiau
Vln-Pendleton
Vla-Quiggle FOR PERF. AUG. 23
Vlc-Brooks

Mr. Kalish MH A
Poulenc Sextet
Fl-Jones
Ob-Koch
Cl-Kam
Bsn-Burdick FOR PERF. AUG. 23
Hrn-Jurkscheit
Pno-Dahl

Mr. MacCourt MH 11
Schoenberg Quintet
Fl-Wendtland
Ob-Allen
Cl-Kolsky
Bsn-Pierson
Hrn-Canfield

TANGLEWOOD MUSIC CENTER
Fellowship Program — EIGHTH WEEK
Chamber Music — August 14-20

MORE SECTION B Tuesday and Wednesday
3:45 - 5:45

Mr. Epstein RehStage
Cowell Trio
Vln-Lee
Perc-Milarsky
Pno-Laimon

Mr. Pilot Video Room
Saint Saens Fantaisie
Vln-Schwarz
Harp=Stokes

Ms. Kuchment MH 13
Ravel Quartet
Vln-Matricardi
Vln-Zaretsky
Vla-Kaneko
Vlc-Young

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SECTION C Tuesday and Friday
1:30 - 3:30

Mr. Kalish MH A
Beethoven Kakadu Trio
Vln-Xia
Vlc-Koehl FOR PERF. AUG. 19
Pno-Dahl

Mr. Krasner MH 6
BraHms Horn Trio
Vln-Forbes
Hrn-Aplikowski FOR PERF. AUG. 20
Pno-Laimon

Mr. Knussen/Mr. Lubman WestBarn
Goto Piece
Vln-Schwarz
Vln-Ishikawa
Vla-Shufelt
Vlc-Barnes
Bas-Manzo FOR PERF. AUG. 20
Fl-Garvin
Ob-English
Cl-Ginstling
Bsn-Finnell
Hrn-Howard
Trp-Luke
Trb-Diehl
Tb-Rittberg
Perc-Milarsky
Pno-Gross
Hrp-Pinet

Mr, Serkin MH 7
Schubert Trout Quintet
Vln-Schultz
Vla-Wang
Vlc-Young FOR PERF. AUG. 23
Bas-Schermer
Pno-Kim

MORE SECTION C Tuesday and Friday
1:30 - 3:30

Mr. Jennings MH 15
Quartets
Vln-Dahn
Vln-Harney
Vla-Rohde
Vlc-Janzen

MR. Hobart MH 11
Dvorak Quintet
Vln-Eguchi
Vln-Hulscher
Vla-Liu
Vlc-Moon
Bas-Roy

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SECTION D Monday and Thursday
3:45 - 5:45

Mr. Lubman ChMusHall
Foss Time Cycle
Vlc-Metzger
Cl-Gythfeldt
Perc-Robinson FOR PERF. AUG. 21
Pno-Dahl
Vc-Cincione

Mr. Krasner MH 6
Beethoven Op. 95
Vln-Pogossian
Vln-Landers
Vla-Schleifer
Vlc-Kishi FOR PERF. AUG. 23

Mr. Kalish MH 4
Stravinsky Rite
Pno-Fan
Pno-Kim FOR PERF. AUG. 23

Mr. Lehner Studio J
Mozart Divertimento
Vln-Kim
Vla-Taylor
Vlc-Moon

Mr. Fleisher/Mr. Ma MH 7
Brahms Piano Quintet
Vln-Schultz
Vln-Frucht
Vla-Douglass
Vlc-Ma
Pno-Laimon

TANGLEWOOD MUSIC CENTER
Fellowship Program — EIGHTH WEEK
Chamber Music — August 14-20

SECTION E Thursday 7:30 - 9:30
Saturday 1:30 - 3:30

Mr. MacCourt WestBarn
Spohr Notturno in C Major, Op. 34
Fl/picc-Garvin
Ob-Opie
Ob-Allen
Cl-Gythfeldt — FOR PERF. AUG. 23
Cl-Ginstling
Bsn-Burdick
Bsn-Buchman
CBsn-Rodgers
Hrn-Leonard
Hrn-Replogle
Trp-Margulies
Trp-Mack
Posthorn (cornet)-WEast
BTrb-Cantrell
Tri-Megna
Cym-Slack
BD-Benjafield

Mr. Hadcock HSARtRmThu;Hawthorne #2 Sat
Mozart Clarinet Quintet
Vln-Landers
Vln-Altenburger
Vla-Kaneko
Vlc-Young
Cl-Kolsky

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SECTION F Monday, Wednesday, Friday
1:30 - 3:30

Mr. Ma MH 10
Mozart K. 593
Vln-Kleinbart
Vln-Horowitz
Vla-Werczynski — FOR PERF. AUG. 20
Vla-Farris
Vlc-Metzger

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SECTION G Tuesday 1:30 - 3:30
Tuesday and Wednesday
3:45 - 5:45
Friday 1:30 - 3:30

Mr. Levine Theatre
Stravinsky L'Histoire
Vln-Kawamoto
Bass-Moore
Cl-Sternberg
Bsn-Rodgers — FOR PERF. AUG. 20
Trp-duMaine
Trb-Evans
Perc-Herbert

SECTION H Monday 1:30 - 3:30

Mr. Fleisher Seranak
Conducting Class: Brahms #4
Vln-Folland
Vln-Xia
Vla-Neufeld
Vlc-Controulis
Bas-Moore

Mr. Fischer ChMusHall
Schubert Octet
Vln-Morimoto
Vln-Trester
Vla-Shufelt
Vlc-Young — FOR PERF. AUG. 15
Bas-Carver
Cl-Gythfeldt
Bsn-Finnell
Hrn-Howard

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SECTION I Thursday 3:45 - 5:45

Mr. MacCourt RehStage
Mozart Divertimento K. 166
Ob-English
Ob-Roy
EH-Koch
EH-Kuhns — FOR PERF. AUG. 23
Cl-Sternberg
Cl-Kam
Bsn-Finnell
Bsn-Rodgers
Hrn-Jurkscheit
Hrn=Canfield

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SECTION J Monday 3:45 - 5:45
Saturday 1:30 - 3:30

Mr. Wyner MH 8 Mon; Hawthorne #1 Sat.
Stravinsky L'Histoire Trio
Vln-Kleinbart
Cl-Kam
Pno-Zivian

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SECTION K Tuesday 1:30 - 3:30

Mr. Meier Seranak
Conducting Class: Brahms #4
Vln-Trester
Vln-Kim
Vla-Douglass
Vlc-Kishi
Bas-Manzo

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

EIGHTH WEEK
August 14-20

SECTION L Wednesday 1:30 - 3:30

Mr. Meier Seranak
Conducting Class: Brahms #4
Vln-Eguchi
Vln-Shiau
Vla-Quiggle
Vlc-Koehl
Bas-Gruender

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SECTION M Tuesday, Wednesday, Thursday
3:45 - 5:45

Mr. Knussen WestBarn
Britten The Sword in the Stone
Fl-Walker
Cl-Ginstling
Bsn-Buchman FOR PERF. AUG. 23
Trp-Margulies
Trb-Diehl
Hrp-Pinet
Perc-Slack

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PEABODY TRIO
Monday 10:00 - 12:00 - Mr. Kalish - MH A
Tuesday 10:00 - 12:00 - Mr. Fischer - MH 7

Dress rehearsal in Theatre Thursday 1:30 - 3:30

NEW ZEALAND QUARTET
Tuesday 10:00 - 12:00 - Mr. Fleisher - MH 4 - Beethoven Op. 95
Wednesday 10:00 - 12:00 - Mr. Lehner - MH 7 - Mozart Dissonant Quartet

VOCAL PROGRAM
WEEK 8
AUGUST 14-20

MONDAY, AUGUST 14

| | | |
|---|---|---|
| 10-12:30 | Young/PCS/Ms Curtin | CMH |
| 11:30-12:30 | Corliss/Chen (Faure) | MusRm |
| | MacMillan/Oesterling (TBD) | 102 |
| | Decima/Schaufer (Schoenberg) | Fitch |
| | Bowman/Evans (Britten) | Art |
| 12:30-1:30 | Pley/Eberhard (Sibelius) | 106 |
| | MacMillan/Smith/Turnbull (Canteloube) | 102 |
| | Decima/Deng (TBD) | Fitch |
| | Corliss/Colton (Marx) | MusRm |
| | Bowman/Phillips (Messiaen) | Art |
| 1:30-2:30 | Camburn/Drumheller (Tosti) | Art |
| | Pley/Pratt (Bliss) | 106 |
| | Young/Swensen (Debussy) | 102 |
| | Oliver/Karam (Purcell) | MusRm |
| | Decima/Chmura (Pedrell) | Fitch |
| | Bowman/Cummings (Caplet) | Barn |
| 2:30-3:30 | Corliss/Byrum (TBD) | Barn |
| | Camburn/Ostendorf (Ital.) | Art |
| | MacMillan/Grohowski (Sibelius) | Fitch |
| | Young/Balaes (Granadas) | 102 |
| | Oliver/Bernstein (TBD) | MusRm |
| | Pley/Ames (Ives) | 106 |
| 3:30-4:30 | Camburn/Benedict (Brahms) | Art |
| | Pley/Crawford (Strauss) | 106 |
| | Young/Lima (TBD) | 102 |
| | MacMillan/Wood (Britten) | Fitch |
| | Corliss/Sasse (TBD) | MusRm |
| 3:45-5:45 | Smith/Cincione/instru (Foss) | CMH |
| 4:30-5:30 | Young/Duff (TBD) | 102 |
| | MacMillan/Weinman (Faure) | Fitch |
| | Corliss/Hoffman (Milhaud) | MusRm |
| 7:30-9 | Rep Prep | Fitch |

TUESDAY, AUGUST 15

| | | |
|---|---|---|
| 12-12:30 | Young/Smith/Balaes (Granadas) | MusRm |
| 12:30-1 | Young/Smith/Lima (TBD) | MusRm |
| 12:30-1:30 | MacMillan/Turnbull (Canteloube) | Art |
| 1-1:30 | Young/Smith/Duff (TBD) | MusRm |
| 1-2 | Pley/Bowman/Eberhard (Sibelius) | Fitch |
| 1:30-2:30 | Smith/Polishook (Roren) | MusRm |
| 2-3 | Bowman/Evans (Britten) | Fitch |
| | Young/Decima/Swensen (Debussy) | Art |
| 2:30-3 | MacMillan/Ames (Bizet) | MusRm |
| | Camburn/Pratt (Schubert) | 106 |
| 3-3:30 | MacMillan/Oliver/Grohowski (Sibelius) | MusRm |
| 3-5 | Camburn/Decima/Drumheller/ Ostendorf/Benedict/Chmura (PCS mtg) | Art |
| | Corliss/Bowman/Byrum/Sasse/ Hoffman/Cummings (PCS mtg) | Fitch |
| 3:30-4 | MacMillan/Oliver/Wood (Britten) | MusRm |
| 4-4:30 | MacMillan/Oliver/Weinman (Faure) | MusRm |
| 4:30-5 | MacMillan/Oliver/Karam (Purcell) | MusRm |
| 5-6 | Decima/Deng (TBD) | Art |
| | MacMillan/Oesterling (TBD) | MusRm |

WEDNESDAY, AUGUST 16

| | | |
|---|---|---|
| 10-12 | REP CLASS/Bowman/All vocalists and VCs | Fitch |
| 12:30-2:30 | Oliver/architects | TWD |
| 1-3 | All VCs/Bowman/Piano Seminar | Fitch |
| 2:30-3:30 | Decima/Chmura (Pedrell) | 102 |
| 3-4 | Corliss/Chen (Faure) | Barn |
| | Bowman/Phillips (Messiaen) | 106 |
| 3-5 | Pley/Helmrich/Pratt/Ames/ Crawford/Massie (PCS mtg) | Fitch |
| | MacMillan/Oliver/Grohowski/ Wood/Weinman/Karam (PCS mtg) | Art |
| | Young/Smith/Balaes/Lima/ Duff/Polishook (PCS mtg) | MusRm |
| 3:30-4 | Camburn/Decima/Drumheller (Tosti) | 102 |
| 4-4:30 | Corliss/Bowman/Hoffman (Milhaud) | 106 |
| | Camburn/Decima/Ostendorf (Italian) | 102 |
| 4:30-5 | Camburn/Decima/Benedict (Brahms) | 102 |
| 5-6 | Helmrich/Bernstein (TBD) | Fitch |
| | Corliss/Smith/Colton (Marx) | MusRm |
| | MacMillan/Decima/Ames (Bizet) | 102 |
| | Camburn/Bowman/Pratt (Schubert) | 106 |

THURSDAY, AUGUST 17

| | | |
|---|---|---|
| 10-12 | All vocalists and VCs/ Helmrich/DICTION | Fitch |
| 12-12:30 | Corliss/Bowman/Byrum (TBD) | Art |
| 12:30-1 | Corliss/Bowman/Sasse (TBD) | Art |
| | Helmrich/Crawford (Strauss) | Fitch |
| 1-2:30 | VOCAL FACULTY MEETING | Dining Room |
| 1-3:30 | MacMillan/Fellows/Ms Curtin | CMH |
| 2:30-3:30 | Bowman/Cummings (Caplet) | 102 |
| | Smith/Polishook (Roren) | Fitch |
| | Oliver/Karam (Purcell) | MusRm |
| | Helmrich/Massie (Spanish) | Art |
| | Decima/Schaufer (Schoen.) | 106 |
| 3:30-5:30 | PCS RECITAL 7 | Fitch |
| 3:45-5:45 | Smith/Cincione/instru (Foss) | CMH |
| 7:30-9:30 | Amlin/All vocalists/TFC/Oliver (Jessye Norman arias) | East Barn |

FRIDAY, AUGUST 18

| | | |
|---|---|---|
| 8:30-9:15 | Mvt Workshop | Fitch |
| 10-12:30 | Pley/PCS/Ms Curtin | CMH |
| 10-11 | Helmrich/Cincione (TBD) | Art |
| | Decima/Deng (TBD) | MusRm |
| | Bowman/Phillips (Messiaen) | 102 |
| 11-12 | Decima/Schaufer (Schoenberg) | MusRm |
| | Bowman/Evans (Britten) | 102 |
| | MacMillan/Oesterling (TBD) | Fitch |
| | Corliss/Helmrich/Chen (Faure) | Art |
| *2-3 | Amlin/All vocalists/TFC/ Oliver/Ozawa (piano reh Jessye Norman arias) | Shed |
| 3-5:30 | All vocalists/TFC/BSO/Ozawa (orch reh J Norman arias) | Shed |

*TIME SUBJECT TO CHANGE

SATURDAY, AUGUST 19

| | | |
|---|---|---|
| 10-12:30 | Corliss/Fellows/Ms Curtin | CMH |
| 12:30-1:30 | Helmrich/Massie (Spanish) | MusRm |
| 1:30-2 | Pley/Helmrich/Pratt (Bliss) | MusRm |
| 1:30-2:30 | MacMillan/Smith/Turnbull (Canteloube) | 106 |
| | Decima/Deng (TBD) | 102 |
| | Bowman/Phillips (Messiaen) | Art |
| 1:30-4 | Ms Curtin/"LUCY BOOTH DAY" | Fitch |
| 2-2:30 | Pley/Helmrich/Ames (Bizet) | MusRm |
| 2:30-3:30 | Pley/Bowman/Eberhard (Sib.) | Art |
| | Young/Decima/Swensen (Deb.) | 102 |
| | Corliss/Smith/Colton (Marx) | 106 |
| | Helmrich/Cincione (TBD) | MusRm |
| 3:30-5:30 | PCS Recital 8 | Fitch |
| 7:30 call | All vocalists/TFC/Oliver (Jessye Norman arias) | CMH |
| 8:30 pm | All vocalists/TFC/Oliver (J Norman arias-CONCERT) | Shed |

SUNDAY, AUGUST 20

| | | |
|---|---|---|
| 10:30-11:30 | Young/Balaes | Fitch |
| | Pley/Pratt | Art |
| | MacMillan/Grohowski | MusRm |
| | Camburn/Drumheller | 106 |
| | Corliss/Byrum | 102 |
| 11:30-12:30 | Young/Lima | Fitch |
| | Pley/Ames | Art |
| | MacMillan/Wood | MusRm |
| | Camburn/Ostendorf | 106 |
| | Corliss/Sasse | 102 |
| 12:30-1:30 | Young/Duff | Fitch |
| | Pley/Crawford | Art |
| | MacMillan/Weinman | MusRm |
| | Camburn/Benedict | 106 |
| | Corliss/Hoffman | 102 |
| 1:00 | Copland Roundtable Discussion | Theatre |
| 4-6 | DRESS REH for VR 5 (on August 21) | CMH |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Instrumental

NINTH WEEK
August 21 1989 -
June 30, 1990

| MONDAY 21 | tuesday 22 | WEDNESDAY 23 | FRIDAY | THURSDAY | SATURDAY |
|---|---|---|---|---|---|
| 9:30 - 11:00<br>TMCO Sectional TOP<br>All Strings<br>Mr. Hobart<br>Shed<br>Winds, Brass, Percs<br>Mr. MacCourt<br>Theatre | 10:00 - 1:00<br>TMCO TOP-II<br>Mr. Bernstein<br>Shed | | 1:33 Grand Office Hunt:Winner becomes honorary guide<br><br>5:99 Glass House special on chamber groups | Duos<br>Vln-Kim<br>Pno-Kim<br>Pno-Fan<br>Cond-Fan<br>Bas-Roy<br>Ob-Roy | 9:34 Concert: Bachianas Brasilieros No. 6 transcribed for 6 oboes<br><br>7:17<br>FCM I and III rehearsals will trade times with FCM II and IV rehearsals, and vice versa |
| 9:30 - 11:00<br>Piano Seminar<br>Mr. Kalish, Wyner, Fleisher<br>MH 4 | 2:00 - 3:30<br>Chamber Music<br>Section D | 12:00 - 2:00<br>TMCO TOP-IV<br>Mr. Bernstein<br>Shed | 6:03 Construction of holding pen for performers on chamber music concerts | 5 PM Jan Hayashi finally comes to work<br><br>8:39½ Harpists complain of excessive orchestra assignments | 4:55 Armenian Tennis Lessons<br>Mr. Pogossian |
| 11:15- 1:00<br>Chamber Music<br>Section A | 3:30 - 5:00<br>Chamber Music<br>Section E | 2:00<br>T<br>O<br>P | 2 AM Translations due NOW for all 1990 vocal concerts<br><br>World Premiere BBCDocumentary/ Semistaged pseudo-oratorio<br>Yo-Yo Ma at the Stake | Gospel Songs<br>Matthew-had an audition<br>Mark-Votapek<br>Luke-Jeffrey<br>John-Moore | Trios<br>Vln-Evans<br>Trb-Evans<br>Vc-Evans<br>Vlc-RYoung<br>Vlc-JYoung<br>Acc-Young<br><br>At last - a telephone list! |
| 1:15 - 3:00<br>Chamber Music<br>Section B | | | | | |
| 3:30 - 6:30<br>TMCO TOP-I<br>Mr. Bernstein<br>Shed | | | | REQUIRED LECTURE<br>Retail Sales for your non-profit organization<br>Mr. Kern | 5:55 Flak jackets issued to riders of Hall School bus |
| 6:30 - 8:30<br>Chamber Music<br>Section C | 7:30 - 10:30<br>TMCO TOP-III<br>Mr. Bernstein<br>Shed | | 11:45 PM<br>FalconCrest Class<br>Studio J | | 3:33 AM<br>Opening Exercises for 1989 TMC |
| 7:30 - 9:30<br>Master Classes<br>Vlc-Mr. Ma<br>Hall Fitch<br>Trb-Mr. Norell<br>Hall Barn<br>Vln-Mr. Krasner<br>Hall Music | | | Busses will leave 6 minutes early today | FREE DAY!<br>Sorry-<br>5 3-hour TMCO rehearsals have been added to Free Day | Lecture/Demo<br>FacultyFax: Keep your worldwide commitments without leaving Tanglewo<br>Fax yourself overseas! |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Conducting

NINTH WEEK
August 21 - 23

| MONDAY 21 | TUESDAY 22 | WEDNESDAY 23 | |
|---|---|---|---|
| 10:00 - 12:00<br>Solfege<br>Mr. Voisin<br>Hawthorne #1 | 10:00 - 1:00<br>TMCO TOP-II<br>Mr. Bernstein<br>Shed | | |
| | | 12:00 - 2:00<br>TMCO TOP-IV<br>Mr. Bernstein<br>Shed | |
| 1:00 - 3:00<br>Class<br>Mr. Ledbetter<br>Seranak | 1:30 - 3:30<br>Class<br>Mr. Meier<br>Seranak | 2:00 | |
| 3:30 - 6:30<br>TMCO TOP-I<br>Mr. Bernstein<br>Shed | 3:45 - 5:45<br>Class with composers<br>Mr. Knussen<br>Seranak | T<br>O<br>P | |
| | 7:30 - 10:30<br>TMCO TOP-III<br>Mr. Bernstein<br>Shed | | |

TANGLEWOOD MUSIC CENTER

VOCAL PROGRAM

Name _____

Week of August '3

| MONDAY 21 | TUESDAY 22 | WEDNESDAY 23 | THURSDAY | FRIDAY | SA AY |
|---|---|---|---|---|---|
| 10-12:30 Pley/ PCS/Ms Curtin/ CMH | 10-12:30 Camburn/ Fellows/Ms Curtin/ CMH | 10-12:30 Corliss/ PCS/Ms Curtin/ CMH | | | |
| 1:30-4:30 LUCY BOOTH DAY/Art | | | | | |
| 1:15-3 DRESS REH for Foss/CMH<br><br>1:30-3:30 All VCs/Bowman/Piano Seminar/Fitch | 1-3 DRESS REH for Vocal Recital for Tanglewood on Parade/CMH | 2:00 Tanglewood on Parade | | | |
| 3:30-4 All VCs/ Oliver/Fitch | 4-6 PCS Recital 9/ CMH | 4-5 Fellow Vocal Recital for Tanglewood on Parade/CMH | | | |
| 8:30 pm Vocal Recital 5/CMH | | | | | |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Composition

NINTH WEEK
August 21 - 23

| MONDAY 21 | tuesday 22 | WEDNESDAY 23 | |
|---|---|---|---|
| 10:00 - 12:00<br>Class<br>Mr. Foss<br>Hawthorne #2 | | | |
| WATCH THIS<br>SPACE FOR<br>ADDITIONS | | 2;00<br>T | |
| | 3;45 - 5;45<br>Class with<br>conductors<br>Mr, Knussen<br>Seranak | O<br>P | |

TANGLEWOOD MUSIC CENTER
Fellowship Program
Chamber Music

NINTH WEEK
August 21 - 23

SECTION A Monday 11:15 - 1:00

Mr. Serkin MH 7
Schubert Trout
Vln-Schultz
Vla-Wang
Vlc-Young FOR PERF. AUG. 23
Bas-Schermer
Pno-Kim

Mr. Fleisher MH 4
Brahms Piano Quartet
Vln=Folland
Vla-Rohde
Vlc-Krummel FOR PERF. AUG. 23
Pno-Fan

Mr. Levine MH 10
Schubert Death & the Maiden
Vln-Dahn
Vln=Taylor
Vla-Douglass FOR PERF. AUG. 23
Vlc=Controulis

Mr. Krasner MH 6
Beethoven Op. 95
Vln-Pogossian
Vln-Landers
Vla-Schleifer FOR PERF. AUG. 23
Vlc-Kishi

Mr. Lehner Studio J
Mendelssohn Op. 13
Vln-Shiau
Vln-Pendleton
Vla-Quiggle FOR PERF. AUG. 23
Vlc-Brooks

Mr. MacCourt RehStage
Spohr Notturno
Fl/picc-Garvin
Ob-Opie
Ob-Allen
Cl-Gythfeldt FOR PERF. AUG. 23
Cl-Ginstling at 6:00
Bsn-Burdick
Bsn-Buchman
CBsn-Rodgers
Hrn-Leonard
Hrn-Replogle
Trp-Margulies
Trp-Mack
Posthorn-Weast
BTrb-Diehl
Tri-Megna
Cym-Slack
BD-Benjafield

Mr. Fischer MH 8
Dvorak Trio
Vln-Harney
Vlc-Stegink
Pno-Gross FOR PERF. AUG. 23

SECTION B Monday 1:15 - 3:00

Mr. Lehner Studio J
Dohnanyi Serenade
Vln-Trester
Vla-Neufeld FOR PERF. AUG. 23
Vlc-Votapek

Mr. Lubman ChMusHall
Foss Time Cycle
Vlc-Metzger
Cl-Gythfeldt
Perc-Robinson FOR PERF. AUG. 21
Pno-Dahl
Vc-Cincione

Mr. MacCourt RehStage
Mozart K. 166
Ob-Allen
Ob-Roy
EH-Koch
EH-Kuhns
Cl-Sternberg FOR PERF. AUG. 23
Cl-Kam at 6:00
Bsn-Finnell
Bsn-Rodgers
Hrn-Jurkscheit
Hrn-Canfield

Mr. Kalish MH 4
Stravinsky Rite of Spring
Pnl-Fan
Pno-Kim FOR PERF. AUG. 23

Mr. Knussen WestBarn
Sword in the Stone
Fl-Walker
Cl-Ginstling
Bsn-Buchman FOR PERF. AUG. 23
Trp-Margulies
Trb-Diehl
Hrp-Pinet
Perc-Slack

Mr. Knussen/Kalish Hawthorne #1
Knussen Oboe Quartet
Vln-Folland
Vla-Farris
Vlc-Brooks
Ob-Opie

Mr. Barker Theatre
Bass Class
Bass-Carver
Bass-Gordon
Bass-Manzo
Bass-Moore
Bass-Richardson
Bass-Roy
Bass-Schermer

TANGLEWOOD MUSIC CENTER
Fellowship Program — NINTH WEEK
Chamber Music — August 21 - 23

SECTION C Monday 6:30 - 8:30

Mr. Kalish MH A
Poulenc Sextet
Fl-Jones
Ob-Koch
Cl-Kam FOR PERF. AUG. 23
Bsn-Burdick
Hrn-Jurkscheit
Pno-Dahl

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SECTION D Tuesday 2:00 - 3:30

Mr. Voisin Shed
Copland Fanfares

Inaugural Fanfare
Fl-Wendtland
Fl-Krenberga
Fl/picc-Garvin
Ob-Allen
Ob-Opie
Cl-Sternberg
Cl-Ginstling
Hrn-Aplikowski FOR PERF. AUG. 23
Hrn-Howard at 8:00 IN SHED
Hrn-Replogle
Hrn-Leonard
Trp-duMaine
Trp-Luke
Trp-Mack
Trp-Margulies
Trp-Weast
Trb-Diehl
Trb-Evans
Trb-Roberts
Trb- Cantrell
Tba-Rittberg
Timp-Slack
Perc-Herbert
Perc-Megna
Perc-Benjafield
Perc-Milarsky

Ceremonial Fanfare
ALL HORNS, TRUMPETS, TROMBONES, TUBA

Fanfare for the Common Man
ALL HORNS, TRUMPETS, TROMBONES, TUBA
Perc-Megna
Perc-Benjafield
Perc-Slack

SECTION E Tuesday 3:30 - 5:00

Mr. Schlueter Shed
Strauss Feierlicher Einzug
ALL HORNS, TRUMPETS, TROMBONES, TUBA
Timp-Milarsky FOR PERF. AT 8:00 IN SHED
Org-Zivian

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NEW ZEALAND QUARTET

Tue. 10:00 - 12:00 - Mr. Levine - MH 10

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RUNTHROUGH FOR T-O-P - ALL IN THEATRE

2:30 concert

| | |
|---|---|
| Trout Quintet | Tue. 9:00 - 9:45 am |
| Poulenc Trio | Tue. 1:15 - 1:45 |
| Death & Maiden | Tue. 1:50 - 2:30 |
| Dvorak | Tue. 2:35 - 3:15 |
| Beethoven Op. 95 | Tue. 3:20 - 4:00 |
| Brahms Quartet | Tue. 4:05 - 4:45 |
| Mendelssohn | Tue. 4:50 - 5:30 |
| Dohnanyi | Tue. 5:35 - 6:10 |
| Stravinsky | Tue. 6:15 - 6:45 |
| Britten | Wed. 9:00 - 9:30 am |

6:00 Winds on Porch (dress in Theatre)

| | |
|---|---|
| Mozart | Wed. 9:35 - 10:15 |
| Spohr | Wed. 10:25 - 11:00 |

PROGRAM ORDER FOR CHAMBER MUSIC CONCERT
Britten
Schubert Trout
Poulenc
Schubert Quartet
Dvorak
Beethoven
Brahms
Mendelssohn
Dohnanyi
Stravinsky

VOCAL PROGRAM
WEEK 9
AUGUST 21-23

MONDAY, AUGUST 21

| | | |
|---|---|---|
| 10-12:30 | Pley/PCS/Ms Curtin | CMH |
| 11-12 | MacMillan/Smith/Turnbull (Canteloube) | Fitch |
| 12-1 | Corliss/Smith/Colton (Marx) | Fitch |
| 1:15-3 | Smith/Cincione/instru DRESS REH (Foss) | CMH |
| 1:30-3:30 | All VCs/Bowman/Piano Seminar | Fitch |
| 1:30-4:30 | LUCY BOOTH DAYS | Art |
| 3-3:30 | Oliver/Cummings | 102 |
| 3-4 | Decima/Schaufer (Schoenberg) | MusRm |
| 3:30-4 | All VCs/Oliver | Fitch |
| 3:30-4:30 | Bowman/Evans (Britten) | 106 |
| 4-4:30 | MacMillan/Oliver/Weinman | Fitch |
| | Young/Smith/Duff | 102 |
| | Pley/Helmrich/Ames | MusRm |
| | Camburn/Decima/Drumheller | Barn |
| 4:30-5:30 | MacMillan/Oliver/Karam | Fitch |
| | Young/Smith/Polishook | 102 |
| | Pley/Helmrich/Massie | MusRm |
| | Corliss/Bowman/Cummings | 106 |
| 5:30-6 | MacMillan/Oliver/ Grohowski | Fitch |
| | Corliss/Bowman/Sasse | 106 |
| | Pley/Helmrich/Crawford | MusRm |
| 8:30 pm | Vocal Recital 5 | CMH |

TUESDAY, AUGUST 22

| | | |
|---|---|---|
| 10-12:30 | Camburn/Fellows/Ms Curtin | CMH |
| 1-3 | DRESS REH for vocal recital for Tanglewood on Parade | CMH |
| 3-4 | Oliver/Cincione | CMH |
| 4-6 | PCS Recital 9 | CMH |

WEDNESDAY, AUGUST 23

| | | |
|---|---|---|
| 10-12:30 | Corliss/PCS/Ms Curtin | CMH |
| 4-5 | Fellow Vocal Recital for Tanglewood on Parade | CMH |

END.

# Tanglewood Music Center

OPENING EXERCISES

June 30, 1989 at 2:30 p.m.
Theatre Concert Hall Tanglewood

Welcome — Daniel R. Gustin, Manager, Tanglewood

Greetings — Kenneth Haas, Managing Director, Boston Symphony Orchestra

Phyllis Curtin, Dean, School for the Arts, Boston University

Trio (1954) — Leon Kirchner
(in two movements played without pause)

The Peabody Trio
Violaine-Marie Melancon, *violin*
Bonnie Thron, *cello*
Seth Knopp, *piano*

Remarks — Leon Fleisher, Artistic Director, Tanglewood Music Center

Seiji Ozawa, Music Director, Boston Symphony Orchestra

Alleluia — Randall Thompson

Members of the 1989 Tanglewood Music Center
Yehudi Wyner, *conductor*

Refreshments in the Formal Gardens

Baldwin Piano

# Tanglewood Music Center

LESLIE PARNAS, CELLO
MALCOLM FRAGER, PIANO

in a recital to benefit
**THE BERNARD KADINOFF SCHOLARSHIP FUND**
of the Boston University Tanglewood Institute

Thursday, June 29, 1989 at 8:30 p.m.
Theatre Concert Hall

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Fünf Stücke im Volkston, Op. 102 — Robert Schumann
- Mit Humor
- Langsam
- Nicht schnell, mit viel Ton zu spielen
- Nicht zu rasch
- Stark und markiert

Sonata in F Major, Op. 99 — Johannes Brahms
- Allegro vivace
- Adagio affettuoso
- Allegro passionato
- Allegro molto

INTERMISSION

Kol Nidrei, Op. 47 — Max Bruch

IN TRIBUTE TO MR. KADINOFF
(No applause requested)

Sonata in D Minor, Op. 40 — Dmitri Shostakovich
- Moderato
- Moderato con moto
- Largo
- Allegretto

The Kadinoff family and the Boston University Tanglewood Institute invite you to a reception following the concert in the tent by the Formal Gardens.

Tonight's concert is dedicated to the memory of Bernard Kadinoff, a devoted musician and teacher. Born in New York City, he discovered the piano at the age of five and began violin lessons at six. The viola became his instrument in his late teens when he studied with Emanuel Vardi and Nicholas Moldavan. After a period of military service, Mr. Kadinoff continued his viola studies at the Juilliard School of Music with Milton Katims.

Mr. Kadinoff served as a member of the Boston Symphony Orchestra from 1951 to 1987. He taught viola and chamber music at Boston University, The New England Conservatory of Music, and Wellesley College. While in the BSO, he spent his summers at Tanglewood and was a dedicated teacher to the young musicians of the Boston University Tanglewood Institute. The Bernard Kadinoff Scholarship Fund was established by the Kadinoff family in 1988 to support students in the BUTI Young Artists Instrumental and Quartet Programs.

We would like to thank the following individuals and institutions for their contributions to the Bernard Kadinoff Scholarship Fund:

All Newton Music School, Inc.
Mr. & Mrs. Antone J. Aquino
Mr. & Mrs. Roland J. Belhumeur
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Mr. & Mrs. Philip A. Foster
Mildred Gelbloom
William E. Good, Jr.
Thelma I. Hayes
Lisa Heisterkamp
Mary Holden & William O´Brien
Alun Jones & Anne Serrell-Jones
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Lisa Berezin & John Hickman
Paul S. Bilgore
Donato Bracco
Patricia J. Chane
Mr. & Mrs. Gerald S. Cohen
Phyllis Curtin
William Dean & Leah Jansizian
Peter Elvins & Anna Gabrieli
Ronald Feldman & Elizabeth Morse
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Frederick G. Hoffman
Christine M. Jaronski
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April Merriam
Patricia M. Mitchell
Fumiko Ohara
Nancy Lee Patton
Charlotte C. Russell Priest
Mr. & Mrs. David A. Redgrave
John S. Ripley
Marie A. Rivard
Mr. & Mrs. Vladimir Roudenko
Lisa Saulnier
Mr. & Mrs. Alfred Schneider
Joan P. Sherman
Mr. & Mrs. Joel J. Snider
Julie Steinhilber
Judith A. Tierney
Helen M. Valenzuela
Mr. & Mrs. Tom B. Waid, Jr.
Howard J. Wilcox

For the past twenty-four years, the Boston University Tanglewood Institute has been a summer program of Boston University and the Tanglewood Music Center. The Institute enrolls over 300 students in five Young Artists Programs for high school students (Instrumental, Vocal, Piano, Composition, and Quartet), five Institute Seminars for musicians age fifteen and older (Flute, Clarinet, Harp, Empire Brass, Listening and Analysis/Applied Music Study) and the Seminar for Adult Music Lovers. Many of the Institute´s students receive financial assistance from funds contributed by individuals, foundations, and corporations to the Boston University Tanglewood Institute Scholarship Fund.

Tanglewood Music Center

# P R O G R A M

TANGLEWOOD MUSIC CENTER ORCHESTRA
First Concert

Monday, July 3, 1989 at 8:30 P.M.
Theatre Concert Hall

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Beethoven — Overture "Coriolan," Opus 62

Leon Fleisher, *conductor*

Debussy — Nocturnes

I. Nuages (Clouds)
II. Fêtes (Festivals)

Marin Alsop, *conductor*
*New York, New York*

*Intermission*

Mozart — Concerto in B-flat Major for Bassoon and Orchestra, K. 191

Allegro
Andante ma Adagio
Rondo: Tempo di Minuetto

Sherman Walt, *bassoon*

Ravel — "Daphnis et Chloé," Ballet, Suite No. 2

Lever du jour - Pantomime - Danse générale

Seiji Ozawa, *conductor*

This program was prepared under the direction of
Leon Fleisher, Gustav Meier and Seiji Ozawa.

BALDWIN PIANO

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Serge Koussevitzky
Opening Exercises, 1941

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June 15, 1989

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| Charles E. Culpeper Foundation | Library |
| William and Juliana Thompson | Orchestra Dressing Room |
| Estate of Frances B. Nalle | Percussion Room |
| Baldwin Piano and Organ Company | Piano Room |

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Mr. and Mrs. John Williams
Warner Communications Inc.

*Contributors ($10,000)*

The Bristol-Myers Fund, Inc.

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ORCHESTRA PERSONNEL
(Winds, brass and percussion listed alphabetically)

## First violins

Steven Frucht
Lydia Forbes

Min-Young Kim
Mahoko Eguchi

Adrianna Hulscher
Nancy Shoop

Lisa Matricardi
Xiao-cao Xia

Stefanie Taylor
Nancy Dahn

Jason Horowitz
Alison Harney

Ellen Pendleton
Florence Altenburger

## Second violins

Laurie Landers
Makiko Morimoto

Dian Folland
Movses Pogossian

Timothy Schwarz
Liana Zaretsky

Francine Trester
Ann Shiau

Yoshiko Kawamoto
Chizuko Ishikawa

Andrea Schultz
Melissa Kleinbart

Yen Yu

## Violas

Brian Quincey
Li-Wen Wang

Jenny Douglass
Kurt Rohde

Stephen Werczynski
Ralph Farris

Hui Liu
David Quiggle

Nao Kaneko
Debra Shufelt

Sharon Neufeld
Goetz Schleifer

## Cellos

Alicia Stegink
Mark Votapek

Melissa Brooks
Hilary Metzger

Rachel Young
Derek Barnes

Laura Koehl
Eileen Moon

Amy Controulis
Karen Krummel

Roberta Janzen
Noriko Kishi

## Basses

Joseph Carver
Dennis Roy

Stephen Schermer
Glenn Gordon

Dianna Richardson
Anthony Manzo

John Moore

## Flutes

Jane Garvin
Dita Krenberga
Karen Jones
Claudia Walker
Catherine Wendtland

## Oboes

Jennifer Allen
Disa English
Phillip Koch
Jennifer Kuhns
Paul Opie
Pierre Roy

## Clarinets

Gary Ginstling
Marianne Gythfeldt
Sharon Kam
Allan Kolsky
Jo-Ann Sternberg

## Bassoons

Bill Buchman
Daniel Burdick
Laura Finnell
Karen Pierson
James Rodgers

## Horns

Lisa Aplikowski
Margaret Howard
Katherine Canfield
Kristin Jurkscheit
Tracy Leonard
Steven Replogle

## Trumpets

Wayne duMaine
Jeffrey Luke
Rodney Mack
Peter Margulies
Wade Weast

## Trombones

Brian Diehl
Jay Evans
Kevin Roberts

## Bass trombone

Mark Cantrell

## Tuba

Robert Rittberg

## Percussion

Richard Benjafield
David Herbert
Alan Megna
Jeffrey Milarsky
Scott Robinson
Robert Slack

## Harps

Michele Pinet
Calvin Stokes

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Sara Laimon

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# Program Notes

## Beethoven (16 Dec. 1770-26 March 1827) - Coriolanus Overture

Coriolanus is the story of a proud general of the Roman republic banished from the city for his contempt of the common people. He seeks vengeance by joining with the enemies of Rome in an attack on the city. While encamped before the city, he rejects all entreaties to spare his people until his wife and mother come to plead. Finally he yields and lays down his arms, knowing that by so doing he is inviting his own death. The play is not that of Shakespeare, but of Heinrich von Collin, first presented in Vienna in 1802. It enjoyed a considerable run at the time, its appeal lying in the popular theme of aristocracy versus democracy. Beethoven wrote the overture as an introduction for an 1807 revival of the play. The work was composed quickly, apparently without even sketches, in the framework of a classical symphony allegro. There is no attempt to present the outward events of the story, rather Beethoven strove to portray the inner psychological struggle, the spiritual agony of Coriolanus immediately before the decision to lay down his arms. The fierce pride and haughty contempt--manifestations not entirely foreign to Beethoven's own nature--are a predominant feature of the music.

## Debussy (22 Aug. 1862-25 March 1918) - Nocturnes: I Nuages, II Fêtes

Few composers have found inspiration from nature to such an extent as did Debussy, and fewer still have had such success at evoking the colors, moods, and atmospheres of the natural world. While much of his music has imagistic titles, Debussy himself had a disdain for music following a strict program; his own aim was "a freedom derived not from more or less literal reproduction of Nature, but from the mysterious correspondence between Nature and Imagination." The Nocturnes occupied Debussy off and on under various guises for most of the decade of the 1890s. It was not until 1899 that Nuages and Fêtes were completed, with their first performance coming on 9 Dec. 1900 at the Concerts Lamoureux. The first performance of the complete Nocturnes, including the Sirènes movement with women's chorus, was given the following year on 27 Oct.

The immediate visual influence for the Nocturnes came from James McNeil Whistler, whom the composer knew and admired. Debussy himself wrote the following comments on the set: "The title Nocturnes is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the nocturne, but rather all the various impressions and special effects of light that the word suggests.

"Nuages (Clouds) renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in shades of grey softly tinged with white. Fêtes (Festivals) portrays the restless dancing of the atmosphere, interspersed with abrupt scintillations; there is also the episode of the procession--a dazzling, fantastic vision--passing through the festive scene and becoming merged in it... The original background persists however--the fête and its mixture of music and luminous dust combining in a universal rhythm."

## Mozart (27 Jan. 1756-5 Dec. 1791) - Bassoon Concerto in B flat, K. 191

Mozart wrote over fifty concertos for various instruments over the course of his career and left several more uncompleted. The Bassoon Concerto is an early work dating from June 1774 and was most likely intended for a player at Salzburg. There were three other bassoon concertos which were probably composed for Baron Thadeus von Durnitz at a slightly later date, but these have been lost without a trace; of another, only the opening measures survive. The instrument of that time had only four keys, none of which could produce a B natural, and required a good deal of cross-fingering. It is hard to say whether the young Mozart used any specific models for his concerto or relied on his own feeling for the timbre and expressiveness of the instrument, along with what experience he had gained in writing for it in his wind divertimenti.

The opening movement has two main subjects, the first almost martial in character while the second is contrastingly lyrical. The second movement is in F and takes the form of a rather dreamy arioso featuring muted strings. For the finale, Mozart eschews sonata form for a minuet cast in the shape of a rondo with varied repetitions. Throughout the work, Mozart manages to exploit the possibilities of the instrument while avoiding a mere display of virtuosity. Even in the most florid solo passages the bassoon is treated with dignity and sensitivity. All in all this is one of the most attractive of Mozart's early concertos.

## Ravel (7 Mar. 1875-28 Dec. 1937) - Daphnis et Chloe, Suite II

Daphnis was written on a 1909 commission from Diaghilev for his Ballets Russes, although the first performance was not until 8 June 1912, with Pierre Monteux conducting and Nijinsky in the lead role. Daphnis, bemoaning the capture of his beloved Chloe by pirates, seeks the aid of Pan for her rescue. The second suite corresponds to the final act of the complete ballet and opens in Daphnis' grotto to the sound of a brook and wakening bird songs as sunrise is achieved. At the climax of the scene Chloe, now rescued from her captors through the intervention of Pan, is reunited with her lover. There follows a mimed enactment of the Pan and Syrinx story with Daphnis playing upon a reed pipe, after which the lovers pledge their troth and the final Danse generale in 5/4 gets underway. Ravel himself referred to the complete work as a "symphonie choreographique" and noted, "The work is built on a very strict tonal plan by means of a few themes, the development of which ensures the work's homogeneity." The title emphasizes the symphonic orientation and the two suites were considered "fragments symphoniques." The version without choir was provided reluctantly at Diaghilev's insistence.

Program notes by David E. Gruender, Librarian, Tanglewood Music Center.

Tanglewood Music Center

# P R O G R A M

FIRST SONATA RECITAL

Wednesday, July 5, 1989 at 8:30 P.M.
Theatre Concert Hall

*Prepared by Joel Krosnick, Yehudi Wyner, Joel Smirnoff and Valerie Kuchment*

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Prokofiev

Sonata No. 1, Opus 80

Andante assai
Allegro brusco
Andante
Allegrissimo; Andante assai, come prima

Steven Frucht, *violin*
Kwang-Wu Kim, *piano*

Stravinsky

Duo Concertante

Cantilène
Eglogue I
Eglogue II
Gigue
Dithyrambe

Min-Young Kim, *violin*
William Larson, *piano*

*-brief intermission-*

Janacek

Sonata

Con moto
Ballada; Con moto
Allegretto
Adagio

Andrea Schultz, *violin*
Eric Zivian, *piano*

Shostakovitch

Sonata, Opus 134

Andante
Allegretto
Andante

Nancy Dahn, *violin*
Sara Laimon, *piano*

BALDWIN PIANO

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Serge Koussevitzky
Opening Exercises, 1941

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Tanglewood Music Center

# P R O G R A M

SECOND SONATA RECITAL

Thursday, July 6, 1989 at 4:00 p.m.
Chamber Music Hall

*Prepared by Julius Levine and Peter Serkin*

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Mozart — Sonata in E minor, K. 304

Allegro
Tempo di Menuetto

Melissa Kleinbart, *violin*
Joel Fan, *piano*

Beethoven — Sonata in A minor, Opus 23

Presto
Andante scherzosi piu Allegretto
Allegro molto

Alison Harney, *violin*
Christina Dahl, *piano*

Beethoven — Sonata in E-flat Major, Opus 12, no. 3

Allegro con spirito
Adagio con molto espressione
Rondo: Allegro molto

Francine Trester, *violin*
Tian Ying, *piano*

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Berkshire Chair—partially funded
Richard Burgin Chair—Eugene Lehner, Master Teacher
Beatrice Sterling Procter Chair—Louis Krasner, Master Teacher
Sana H. Sabbagh and Hasib J. Sabbagh Chair—Gustav Meir, Coordinator of Conducting Program

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Tanglewood Music Center

# P R O G R A M

TANGLEWOOD MUSIC CENTER ORCHESTRA
Second Concert

Monday, July 10, 1989 at 8:30 P.M.
Theatre Concert Hall

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Mendelssohn — Overture "A Midsummer Night's Dream," Opus 21

Marin Alsop, conductor
*New York, New York*

Stravinsky — Symphony in C (1940)

Moderato
Larghetto concertante
Allegretto
Largo; Tempo giusto

Randall Fleischer, conductor
*New York, New York*

*Intermission*

Beethoven — Symphony No. 4 in B-flat Major, Opus 60

Adagio - Allegro vivace
Adagio
Scherzo: Allegro vivace
Allegro ma non troppo

Roger Norrington, conductor

This program was prepared under the direction of
Leon Fleisher and Gustav Meier.

Sponsored by the Bank of New England, West.
Guests from the Pittsfield Girls Club and Pittsfield Community Music School
are courtesy of the Bank of New England, West.

BALDWIN PIANO

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ORCHESTRA PERSONNEL
(Winds, brass and percussion listed alphabetically)

## First violins

Alison Harney
Timothy Schwarz

Melissa Kleinbart
Ann Shiau

Yen Yu
Liana Zaretsky

Chizuko Ishikawa
Makiko Morimoto

Andrea Schultz
Laurie Landers

Dian Folland
Movses Pogossian

Yoshiko Kawamoto
Francine Trester

## Second violins

Stefanie Taylor
Florence Altenburger

Xiao-cao Xia
Jason Horowitz

Nancy Dahn
Lydia Forbes

Min-Young Kim
Mahoko Eguchi

Adrianna Hulscher
Nancy Shoop

Lisa Matricardi
Steven Frucht

## Violas

Stephen Werczynski
Goetz Schleifer

Sharon Neufeld
Nao Kaneko

David Quiggle
Debra Shufelt

Li-Wen Wang
Kurt Rohde

Jenny Douglass
Ralph Farris

Hui Liu
Brian Quincey

## Cellos

Hilary Metzger
Karen Krummel

Noriko Kishi
Laura Koehl

Roberta Janzen
Melissa Brooks

Mark Votapek
Amy Controulis

Rachel Young
Eileen Moon

Derek Barnes
Alicia Stegink

## Basses

Dennis Roy
Stephen Schermer

Glenn Gordon
Dianna Richardson

John Moore
Anthony Manzo

Joseph Carver

## Flutes

Jane Garvin
Dita Krenberga
Karen Jones
Claudia Walker
Catherine Wendtland

## Oboes

Jennifer Allen
Disa English
Phillip Koch
Jennifer Kuhns
Paul Opie
Pierre Roy

## Clarinets

Gary Ginstling
Marianne Gythfeldt
Sharon Kam
Allan Kolsky
Jo-Ann Sternberg

## Bassoons

Bill Buchman
Daniel Burdick
Laura Finnell
Karen Pierson
James Rodgers

## Horns

Lisa Aplikowski
Margaret Howard
Katherine Caufield
Kristin Jurkscheit
Tracy Leonard
Steven Replogle

## Trumpets

Wayne dumaine
Jeffrey Luke
Rodney Mack
Peter Margulies
Wade Weast

## Trombones

Brian Diehl
Jay Evans
Kevin Roberts

## Bass trombone

Mark Campbell

## Tuba

Robert Rittberg

## Percussion

Richard Benjafield
David Herbert
Alan Megna
Jeffrey Milarsky
Scott Robinson
Robert Slack

## Harps

Michele Pinet
Calvin Stokes

## Librarian

David E. Gruender

## Orchestra Manager

Harry Shapiro

## Stage Manager

Christopher A. Schaetzly

Tanglewood Music Center

# P R O G R A M

THIRD SONATA RECITAL

Tuesday, July 11, 1989 at 4:00 P.M.
Chamber Music Hall

Prepared by Yehudi Wyner, Dennis Helmrich,
Leon Fleisher and Eugene Lehner

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Beethoven

Sonata in A Major, Opus 12, no. 2 (1797-8)
(Dedicated to Antonio Salieri)

Allegro vivace
Andante, più tosto Allegretto
Allegro piacevole

Andrea Schultz, violin
Eric Zivian, piano

Poulenc

Sonata

Allegro con fuoco
Intermezzo
Presto tragico

Min-Young Kim, violin
William Larson, piano

Mozart

Sonata in E-flat Major, K. 481

Molto allegro
Adagio
Allegretto

Nancy Dahn, violin
Sara Laimon, piano

Dvorak

Four Romantic Pieces, Opus 75

Allegro moderato
Allegro maestoso
Allegro appassionato
Larghetto

Steven Frucht, violin
Kwang-Wu Kim, piano

Brahms

Sonata in G Major, Opus 78

Vivace ma non troppo
Adagio
Allegro molto moderato

Dian Folland, violin
Olga Gross, piano

BALDWIN PIANO

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Opening Exercises, 1941

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Tanglewood Music Center

# P R O G R A M

FOURTH SONATA RECITAL

Wednesday, July 12, 1989 at 8:30 P.M.
Theatre Concert Hall

Prepared by Joel Smirnoff, Louis Krasner and Gilbert Kalish

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Copland — Sonata for Violin and Piano (1943)

Andante semplice
Lento
Allegretto giusto

Dian Folland, violin
Olga Gross, piano

Fauré — Sonata in A Major, Opus 13

Allegro molto
Andante
Allegro vivo
Allegro quasi presto

Francine Trester, violin
Tian Ying, piano

Intermission

Kirchner — Duo for Violin and Piano

Melissa Kleinbart, violin
Joel Fan, piano

Bartok — Sonata No. 2

Molto moderato
Allegretto

Alison Kadney, violin
Christina Dahl, piano

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Serge Koussevitzky
Opening Exercises, 1941

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The Festival of Contemporary Music—August 4 through August 10—is sponsored in part by a grant from the Pepsico Foundation.

The July 25 TMC Orchestra Concert is underwritten by Bank of New England, West.

The July 31 Chamber Concert is underwritten by The Lincoln and Therese Filene Foundation.

The following endowed funds provide extraordinary support for the teaching activities of the Music Center:

Honorable and Mrs. John H. Fitzpatrick Fund
Louis Krasner Fund, endowed by Marilyn B. Hoffman
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1988 gifts to underwrite faculty positions:

Aetna—Ann Hobson Pilot, Master Teacher
Quantum Chemical Corporation—John Oliver, Head of Vocal Music Activities
RJR Nabisco—Oliver Knussen, Coordinator of Contemporary Music Activities
Frederick W. Richmond Foundation—Joel Krosnick, Master Teacher
Dynatech Corporation—Roger Voisin, Master Teacher

Endowed Faculty Positions:

Charles E. Culpeper Foundation Chair—Gilbert Kalish, Chairman of the Faculty
Dr. and Mrs. Edward L. Bowles Chair—Doriot Anthony Dwyer, Master Teacher
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Richard Burgin Chair—Eugene Lehner, Master Teacher
Beatrice Sterling Procter Chair—Louis Krasner, Master Teacher
Sana H. Sabbagh and Hasib J. Sabbagh Chair—Gustav Meir, Coordinator of Conducting Program

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Tanglewood Music Center

# P R O G R A M

SECOND CHAMBER MUSIC CONCERT

Sunday, July 16, 1989 at 10:00 a.m.
Theatre Concert Hall

Prepared by Eugene Lehner, Gilbert Kalish, Julius Levine, Fenwick Smith and Samuel Rhodes

Dvorak — Four Romantic Pieces, op. 75

Allegro moderato
Allegro maestoso
Allegro appassionato
Larghetto

Steven Frucht, violin
Kwang-Wu Kim, piano

David Crumb — Metamorphosis (1987)

Florence Altenburger, violin
Karen Krummel, cello
Eric Zivian, piano
Jeffrey Milarsky, percussion
David Herbert, percussion
William Larson, celesta
Calvin Stokes, harp
Bradley Lubman, conductor

David Crumb was born in 1962 in Boulder, Colorado. His early musical training focused on piano and cello performance. In 1985 he received a B.M. in composition from the Eastman School of Music where he studied with Samuel Adler and Warren Benson. He is currently pursuing doctoral studies at the University of Pennsylvania where his teachers have included Richard Wernick, Jay Reise, Chinary Ung, and Israeli composer Mark Kopytman. David Crumb is a Fellow in Composition at the 1989 Tanglewood Music Center.

"Metamorphosis" was composed in Philadelphia during the fall of 1986 and premiered the following spring. It is a one movement piece of approximately fifteen minutes which is made up of loosely structured variations. These variations collectively describe a process of transformation which in turn suggested the title. The transformation process involves not so much specific musical ideas as the general mood of the music.

Beethoven — Quintet for Piano and Wind Instruments in E-flat Major, op. 16

Grave; Allegro ma non troppo
Andante cantabile
Rondo: Allegro ma non troppo

Disa English, oboe
Sharon Kam, clarinet
Karen Pierson, bassoon
Lisa Aplikowski, horn
Kwang-Wu Kim, piano

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Opening Exercises, 1941

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June 15, 1989

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Druckman — Valentine (1969)

Joseph Carver, bass

Varese — Octandre (1924)

Assez lent
Tres vif et nerveux
Grave

Jane Garvin, flute, piccolo
Jennifer Allen, oboe
Allan Kolsky, clarinet
James Rodgers, bassoon
Kristin Jurkscheit, horn
Wayne duMaine, trumpet
Jay Evans, trombone
Stephen Schermer, bass

Haydn — Quartet in B-flat for Strings, op.50. no 1 Hob.III:44

Allegro
Adagio
Minuetto poco Allegretto; Trio
Finale: Vivace assai

Nancy Dahn, violin
Lisa Matricardi, violin
Ralph Farris, viola
Rachel Young, cello

Tanglewood Music Center

# P R O G R A M

TANGLEWOOD MUSIC CENTER ORCHESTRA
Third Concert

Sunday, July 16, 1989 at 8:30 p.m.
Theatre Concert Hall

Stravinsky — Symphonies of Wind Instruments (1947 version)

Marin Alsop, *conductor*
*New York, New York*

Bartok — Divertimento for Strings

Allegro non troppo
Molto adagio
Allegro assai

Joseph Silverstein, *conductor*

Varese — Integrales

Marin Alsop, *conductor*

Intermission

Mozart — Excerpts from the opera "Marriage of Figaro"

Overture
Trio (no. 7)
Trio (no. 13)
Finale Act II

Countess: Guiping Deng
Susanna: Theresa Cincione
Marcellina: Elizabeth Turnbull
Basilio: Mark Evans
Count: Yu Chen
Figaro: Richard Bernstein
Bartolo: Oscar Pratt
Antonio: Michael Eberhard

Alan Smith, *harpsichord*

Introduction by Phyllis Curtin

Gustav Meier, *conductor*

This program was prepared under the direction of
Lukas Foss, Oliver Knussen, Gustav Meier, and
Joseph Silverstein

BALDWIN PIANO

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Tanglewood Music Center

# P R O G R A M

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
John Oliver, Head
Dennis Helmrich, Head Vocal Coach

VOCAL FELLOWS
First Recital
Monday, July 17, 1989 at 8:30 pm
Chamber Music Hall

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Fünf Lieder, opus 59 — Max Bruch
- Um Mitternacht
- Die Auswanderer (I. Flucht)
- Die Auswanderer (II. Heimatbild)
- Kophtisches Lied
- Zweites Kophtisches Lied

Michael Eberhard, baritone
Robin MacMillan, piano

La bonne chanson (Verlaine) — Gabriel Fauré
- Une sainte en son auréole
- Puisque l'aube grandit
- La lune blanche luit dans les bois
- J'allais par des chemins perfides
- J'ai presque peur, en vérite'
- Avant que tu ne t'en ailles
- Donc, ce sera par un clair jour d'été
- N'est-ce pas?
- L'hiver a cessé

Thomas Oesterling tenor
Terry Decima, piano

Three songs from Schiller's "Wilhelm Tell" — Franz Liszt
- Der Fischerknabe
- Der Hirt
- Der Alpenjäger

Kendra Colton, soprano
Phillip Young, piano

INTERMISSION

Frauenliebe und Leben (Chamisso) — Robert Schumann
- Seit ich ihn gesehen
- Er, der herrlichste von allen
- Ich kann's nicht fassen, nicht glauben
- Du Ring an meinem Finger
- Helft mir, ihr Schwestern
- Süsser Freund
- An meinem Herzen
- Nun hast du mir den ersten Schmerz getan

Elizabeth Turnbull, mezzo-soprano
Dennis Helmrich, piano

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Songs for Leontyne — Lee Hoiby

The Doe
Autumn
Winter song
In the wand of the wind
Evening
The serpent

Lori Phillips, soprano
Margo Garrett, piano

*Terry Decima and Margo Garrett are members of the TMC vocal faculty.*

THE PERFORMERS ASK THAT THERE BE APPLAUSE ONLY AT THE END OF EACH GROUP OF SONGS.

The singers in this recital are students in the Master Classes of Phyllis Curtin, Tanglewood Music Center Artist-in-Residence for Vocal Music.

Tanglewood Music Center

# P R O G R A M

THIRD CHAMBER MUSIC CONCERT

Tuesday, July 18, 1989 at 8:30 p.m.
Theatre Concert Hall

*Prepared by Charles Schlueter, Oliver Knussen, Leon Fleisher, Frank Epstein, and Louis Krasner*

Wilder — Brass Quintet No. 3

♩=168
♩= 76
Slow Rock ♩=60
♩= 112

Katherine Canfield, horn
Brian Diehl, trombone
Peter Margulies, trumpet
Jeffrey Luke, trumpet
Robert Rittberg, tuba

Randall Woolf — Chaotic Regime

Jason Horowitz, violin
Nancy Shoop, violin
Jenny Douglass, viola
Hilary Metzger, cello
Karen Jones, flute, piccolo
Phillip Koch, oboe, English horn
Jo-Ann Sternberg, clarinet
Marianne Gythfeldt clarinets
Margaret Howard, horn
Tracy Leonard, horn
Rodney Mack, trumpet
Brian Diehl, trombone
Alan Megna, percussion
Robert Slack, percussion
Michele Pinet, harp
Joel Fan, piano, celesta
Randall Fleischer, conductor

Randall Woolf's music has attracted the attention of such divergent figures as Milton Babbitt and David Del Tredici. At once nostalgic and radically different, it combines explicitly classical tonality with formal schemes inspired by pathological neurology and myth. He has studied with Del Tredici, Babbitt, Donald Martino and Earl Kim. Mr. Woolf has won awards from the American Academy/National Institute of Arts and Letters (Charles Ives Award), the Tanglewood Music Center and Harvard University, where he is a Ph.D. candidate. Randall Woolf is a Fellow in Composition at the 1989 Tanglewood Music Center.

The chaos of a "chaotic regime" (a term borrowed from the science of dynamical systems) is *not* an ugly, random chaos. It is a shifting, almost-readable world of patterns which emerge just long enough to make their sudden absence all the more striking, and even moving. The impermanent images formed by passing clouds, the swirls and eddies of flowing water, and the changing vagaries of thought and remembrance are all moments of this special chaos. Randomness is a truly frightening phenomenon, cold, merciless and inhuman. But chaos seems to be an essential part of the human view of the world. In this composition, the feelings engendered by abrupt changes of pattern are at least as important to the listener as the development of motives and harmonic structure. The music is explicitly tonal, and is meant to refer, more or less clearly, as the case may be, to other musics. These references deepen and amplify the effect of pattern-forming and pattern-breaking, "mixing memory and desire", and give chaos a recognizable, human face.

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Serge Koussevitzky
Opening Exercises, 1941

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Mozart — Sonata in E-flat Mjor, K. 481

Molto allegro
Adagio
Allegretto

Nancy Dahn, violin
Sara Laimon, piano

*Intermission*

Lukas Foss — Percussion Quartet (1983)

Introduction
Song
Recitative
Monsters
Dance

Richard Benjafield, Alan Megna, Scott Robinson, and
Robert Slack, percussionists

Ravel — Quartet in F Major

Allegro mod
Assez vif - Très rythmé
Très lent
Vif et agité

Movses Pogossian, violin
Laurie Landers, violin
Brian Quincey, viola
Melissa Brooks, cello

Tanglewood Music Center

# P R O G R A M

FOURTH CHAMBER MUSIC CONCERT

Sunday, July 23, 1989 at 10:00 a.m.
Theatre Concert Hall

*Sponsored by Lincoln and Therese Filene Foundation*

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*Prepared by Samuel Rhodes, Louis Krasner and Donald MacCourt*

Dvorak — Sextet in A Major for Strings, op. 48

Allegro moderato
Dumka: Poco allegretto
Furiant: Presto
Finale: Thema con Variazioni; Allegretto grazioso, quasi andantino

Xiao-cao Xia, violin
Timothy Schwarz, violin
Amy Controulis, cello
Kurt Rohde, viola
Hui Liu, viola
Mark Votapek, cello

Robert Zuidam — "Fishbone"

Jennifer Allen, oboe
Allan Kolsky, E-flat clarinet
James Rodgers, bassoon
Steven Replogle, horn
Katherine Canfield, horn
Wade Weast, trumpet
Jeffrey Luke, trumpet
Peter Margulies, trumpet
Kevin Roberts, trombone
Mark Cantrell, bass trombone
William Larson, piano
Janna Hymes, conductor

Robert Zuidam was born in 1964 in Holland and works and studies in Amsterdam. He studied composition with Philippe Bossmans and Klaas de Vries and will complete his studies this coming year. His works have been commissioned and performed by, among others, the Dutch Ballet Orchestra and various large ensembles and soloists. Robert Zuidam is a Fellow in Composition at the 1989 Tanglewood Music Center.

"Fishbone" is the first part of my piece "Three Mechanisms," written in 1988/89, commissioned by the "Fonds voor de scheppende Toonkunst" in Amsterdam and performed by the ensemble "De Volharding," founded by Louis Andriessen. I have partially revised and reorchestrated "Fishbone" (to my regret the revision of the other two parts is not yet finished) for this occasion and a performance in Holland later this year.

The music consists mainly of thick chord-blocks which are sustained by rhythmic pulsations of different lengths. One could say that the groups of the ensemble play the same phrases at different amounts of time.

The title "Fishbone" is derived from drawings I made of the rhythmical patterns on sheets of paper, and is a good characterization of the music. In a sense it is music without any "meat." It is more or less a framework, a skeleton that I have tried to make audible. To me rhythm is the most interesting musical parameter, because it both represents the most logical, measurable, as well as the most physical and intuitive aspects of music.

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Serge Koussevitzky
Opening Exercises, 1941

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Haydn — Quartet in F minor for Strings, op. 55 no. 2 (Hob.III:61)

Andante o piu tosto allegretto
Allegro
Menuetto: Allegretto
Finale: Presto

Ellen Pendleton, violin
Florence Altenburger, violin
Goetz Schleifer, viola
Derek Barnes, cello

Beethoven — Sextet in E-flat Major for Winds, op. 71

Adagio: Allegro
Adagio
Menuetto: Quasi allegretto
Rondo: Allegro

Marianne Gythfeldt, clarinet
Sharon Kam, clarinet
Margaret Howard, horn
Karen Pierson, bassoon
James Rodgers, bassoon
Lisa Aplikowski, horn

Bartok — Quartet for Strings No. 6

Mesto; Vivace
Mesto; Marcia
Mesto; Burletta
Mesto

Jason Horowitz, violin
Stefanie Taylor, violin
Jenny Douglass, viola
Hilary Metzger, cello

Tanglewood Music Center

# P R O G R A M

TANGLEWOOD MUSIC CENTER ORCHESTRA
Fourth Concert

Sunday, July 23, 1989 at 8:30 p.m.
Theatre Concert Hall

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Sibelius — "Finlandia", Tone Poem, op. 26 no. 7

Pavel Sorokin, *conductor*
*Moscow, USSR*

Sibelius — Valse Triste, op. 44

Stefan Sanderling, *conductor*
*Berlin, German Democratic Republic*

Beethoven — Overture "Leonore" No. 3, op. 72

Randall Fleischer, *conductor*
*New York, New York*

*Intermission*

Brahms — Symphony No. 2 in D Major, op. 73
Allegro non troppo
Adagio non troppo
Allegretto grazioso (Quasi andantino)
Allegro con spirito

Kurt Sanderling, *conductor*

This program was prepared under the direction of Kurt Sanderling.

BALDWIN PIANO

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Tanglewood Music Center

# P R O G R A M

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
John Oliver, Head
Dennis Helmrich, Head Vocal Coach

SECOND RECITAL
Tuesday, July 25, 1989 at 8:30 p.m.
Chamber Music Hall

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from Songs for Eve (MacLeish) — Ezra Laderman

What Eve sang
Eve's exile
Eve's now-I-lay-me
Eve in the dawn
The riddles

Theresa Cincione, soprano
Todd Camburn, piano

Chansons de don Quichotte — Jacques Ibert

Chanson du départ
Chanson à Dulcinee
Chanson du duc
Chanson de la mort

Richard Bernstein, bass-baritone
Margo Garrett, piano

Haugtussa, opus 67 (Garborg) — Edvard Grieg

Det syng
Veslemøy
Blåber-Li
Møte
Elsk
Killingdans
Vond dag
Ved gjaetle-bekken

Allison Swensen, mezzo-soprano
Dennis Helmrich, piano

Intermission

An die ferne Geliebte (Jeitteles) — Ludwig van Beethoven

Yu Chen, baritone
Alan Smith, piano

BALDWIN PIANO

*"Our problem is to help artists with good training and knowledge to acquire a penetrating and vivid conception of the music they create and interpret; to stir their imagination to new heights and new depths, because imagination invokes in the creator and interpreter the right intuition and emotions to conceive the inner meaning of their art . . . We want to be modest in our promises. But by no means do we want to be modest in our aspirations. We are confident that our students will receive the very best of our ability and practical experience, as well as our spiritual guidance."*

Serge Koussevitzky
Opening Exercises, 1941

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Trois fables de la Fontaine — André Caplet

Le corbeau et le renard
La cigale et la fourmi
Le loup et l'agneau

Lucy Schaufer, soprano
Valerie Pley, piano

Five songs — Richard Strauss

Malven
Weisser Jasmin
Die Verschwiegenen
Des Dichters Abendgang
Frühlingsgedränge

Guiping Deng, soprano
Alan Smith, piano

*Margo Garrett and Alan Smith are members of the TMC vocal faculty.*

THE PERFORMERS ASK THAT THERE BE APPLAUSE ONLY AT THE END OF EACH GROUP OF SONGS.

The singers in this recital are students in the Master Classes of Phyllis Curtin, Tanglewood Music Center Artist-in-Residence for Vocal Music.

Tanglewood Music Center

# P R O G R A M

FIFTH CHAMBER MUSIC CONCERT
Wednesday, July 26, 1989 at 8:30 p.m.
Theatre Concert Hall

*Prepared by Yehudi Wyner, Eugene Lehner, Terry Decima, Gilbert Kalish, and Joel Krosnick*

---

Dvorak — Serenade in D Minor, op. 44

Moderato quasi marcia
Menuetto
Andante con moto
Finale: Allegro molto

Laura Koehl, cello
Glenn Gordon, bass
Jennifer Kuhns, oboe
Pierre Roy, oboe
Allan Kolsky, clarinet
Gary Ginstling, clarinet
James Rodgers, bassoon
Bill Buchman, bassoon
Karen Pierson, contrabassoon
Kristin Jurkscheit, horn
Lisa Aplikowski, horn
Katherine Canfield, horn

Bartok — Quartet for Strings No. 5

Allegro
Adagio molto
Scherzo: Alla bulgarese
Andante
Finale: Allegro vivace

Lydia Forbes, violin
Adrianna Hulscher, violin
Stephen Werczynski, viola
Eileen Moon, cello

*Intermission*

Dvořák — Cigánské Melodie, op. 55 (Hejduk)

Má píseň zas
Kterak trojhranec můj
A les je tichy kolem kol
Když mne stará matka
Struna naladěna
Široké rukavy a široké gaté
Detje kles jestřábu

Mark Evans, tenor
Frank Corliss, piano

BALDWIN PIANO

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---

Bartók — Contrasts

Recruiting Dance
Relaxation
Fast Dance

Yoshiko Kawamoto, violin — Sharon Kam, clarinet
Sara Laimon, piano

Brahms — Quintet in F Minor for Piano and Strings, op. 34

Allegro non troppo
Andante, un poco adagio
Scherzo: Allegro
Finale: Poco sostenuto - Allegro non troppo

Alison Harney, violin — David Quiggle, viola
Chizuko Ishikawa, violin — Karen Krummel, cello
Eric Zivian, piano

Cigánské melodie, by Dvorak

1.

My song sounds with love again,
As the day is passing away,
When the grass collects pearls of dew
on its dress.

My song sounds with longing passion,
When I wander through the world.
And when I see the place of my birth,
Singing flows freely from my breast.

My song flows with love and longing
When the storm is running over the plain:
And I rejoice knowing that my brother
Dies in the richness of freedom.

2.

Hi!
How the triangle
Is beautifully ringing
Like the gipsy song
which is dying.

The gipsy is passing away,
and the triangle is singing for him.
It's the end of a song,
Dance, Love, Woe.

It's the end of a song,
Dance, Love, Woe
Love and Woe.

3.

And the forest is silent,
And the silence is disturbed
By the beating of my heart.

The mist that is rushing
down into the valley
wipes the tears from my eyes.

But it doesn't have to dry my tears,
It can strike at another's cheeks
It can strike at another's cheeks...

Because he who can sink into grief
Doesn't die...but lives!

Give to the hawk
a cage of gold;
He will not exchange for it
His thorny nest.

4.

When my old mother
Taught me singing
It was strange
That she often wept.

And now I weep
And my dark cheeks suffer
When I teach the gipsy children
to dance and sing.

5.

The string is tuned,
Boy, spin up high in the Dance,
For today, maybe, today
You spin up high...tomorrow
tomorrow, low on the bottom.

After tomorrow we might be by the Nile
Sitting behind the consecrated altar.
The string is still tuned, so
Boy, dance, spin up
in the circle again

The String is tuned -
Dance, Boy, Dance!

6.

The broad wide sleeves
and the flowing pants
are freeing for the gipsy,
and better than money
or gold!

Money and gold
Bind your breast;
And under that weight
the free song
Is forced to die.

But the gipsy rejoices
In a song that wishes
for all the Gold of the World
To pass away.

7.

The wild horse running
Across the grassy plain
Seldom will you attach
Bit and bridle to him.

And so too the gipsy's nature
is bound to freedom.
With eternal bonds
To freedom he is tied!

# Festival

OF CONTEMPORARY MUSIC

JULY 29-
AUGUST 5
1989

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EDITION PETERS

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**Reeds** ..... 10.00
Oboe Solo

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Oboe and Computer-generated tape*

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II. Autumn Island ..... 15.00
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Oliver Knussen, *Coordinator of Contemporary Music Activities*
Bradley Lubman, *Assistant to Oliver Knussen*
Richard Ortner, *Administrator*
James E. Whitaker, *Chief Coordinator*
Harry Shapiro, *Orchestra Manager*

**Works presented at this year's Festival were prepared under the guidance of the following Tanglewood Music Center Faculty:**

Frank Epstein
Lukas Foss
Margo Garrett
Dennis Helmrich
Gilbert Kalish
Oliver Knussen
Joel Krosnick
Donald MacCourt
Gustav Meier
Peter Serkin
Yehudi Wyner

**1989 Visiting Composer/Teachers**

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Dmitri Smirnov
Elena Firsova
Peter Schat
Tod Machover
Kaija Saariaho
Ralph Shapey

**The Tanglewood Music Center is maintained for advanced study in music and sponsored by the Boston Symphony Orchestra.**

Seiji Ozawa, *Music Director*
Kenneth Haas, *Managing Director*
Daniel R. Gustin, *Manager of Tanglewood*

*The 1989 Festival of Contemporary Music is sponsored by a gift from Dr. Raymond and Hannah H. Schneider.*

■ I hope it is a healthy sign of the times that it seems to become more difficult, perhaps superfluous, each year to write an introduction to this Festival which is supposed to be multifaceted or, to use current jargon, pluralistic in aim. But perhaps the identification of some elements that can be found here in hopefully peaceful, characterful coexistence may be useful, so here goes.

Firstly, it is a pleasure to welcome back to Tanglewood someone who as a very young composer took part in the first sessions of the Berkshire Music Center—our composer-in-residence Lukas Foss, who seems at 67 to be a younger and more vital musician than some composers half his age. Among a number of works being prepared here during his residency, three—as Lukas points out, "the three E's"—will be performed during the week: *Exeunt* for orchestra, *Embros* for ensemble, and *Echoi* for four virtuosi (perhaps it is another healthy sign of the times that the extraordinary technical demands of *Echoi* can today be met by TMC fellowship players, by the way). Mr. Foss has also provided our opening Fanfare in the form of a new version of the March from his opera *Griffelkin*, which had its first live performance in the '50s.

The music of Aaron Copland is being celebrated widely on both sides of the lawn throughout the summer; our contribution includes two major rarities. The ballet *Hear Ye! Hear Ye!* is one of the big lacunae in our knowledge of Copland's work in the 1930s, a sizeable score which has remained unperformed for more than half a century after its initial outings by Ruth Page's company. Set in a courtroom during a murder trial, its evocations of dancing girls, honeymoon couples, and voodoo magic have already given myself and the performers not a few moments of hilarity during rehearsals, and setting your mind in "spot the reference" mode won't go unrewarded either! *Skyline* is a very large and,

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to me, self-contained part of the almost totally neglected *Music for a Great City*, which Copland wrote for the London Symphony Orchestra in 1964. I was lucky enough to attend Copland's early rehearsals for the premiere of this astonishingly vivid sound-piece, an exploration of massive chordal sonorities which effortlessly spans the stylistic gap between the tonality of, say, the Third Symphony and the twelve-tone *Connotations*.

I was surprised and delighted when Gilbert Kalish told me of a not-yet-performed Concerto for cello, piano, and string orchestra by Ralph Shapey, written a few years ago for himself and Joel Krosnick. I had just heard Shapey's recent magnificent *Symphonie Concertante* for the Philadelphia Orchestra, and had been deeply impressed by this major statement of a great individualist composer at the height of his powers. It is an honour to present the new concerto here, and to welcome Ralph Shapey back to Tanglewood to conduct it.

From a new Concerto to a "new" Symphony, the Fourth by Alfred Schnittke, which I purchased at a Moscow music store a few years ago out of curiosity, unprepared for the fact that, although scored for modest forces, this is a major spiritual statement by a composer working in the pre-Gorbachev USSR. It made a deep impression on audience and musicians when we performed it at the 1988 Aldeburgh Festival, and I could not resist bringing it to Tanglewood. We are also happy to be able to welcome two much younger composers from the Soviet Union, Elena Firsova and Dmitri Smirnov (who also happen to be married to each other), whose works are attracting a great deal of attention and admiration abroad. Firsova's *Earthly Life* and Smirnov's *Seasons* are both highly characteristic examples of their work, and sure to win them many friends here as they have already in Europe.

The terrifying quantity of interesting music being produced by younger composers in this country today is at least partly represented by five major pieces: Anne LeBaron's virtuoso percussion *Rite of the Black Sun*, Peter Lieberson's *Tashi Quartet*, Stephen Mosko's *The Road to Tiphareth*, John Watrous' Paul Jacobs Memorial orchestral commission *Protean Geographies*, and Jay Alan Yim's *Geometry and Delirium*; and from other countries are HK Gruber's Cello Concerto for Yo-Yo Ma and Boston Musica Viva (Austria), Bright Sheng's Chinese Love Songs, and Kaija Saariaho's *Lichtbogen* (Finland).

Both Saariaho's work and Yim's *Geometry* involve live-electronics, a development which is also reflected by the extension of the Electro-Acoustic Preludes toward the substantial involvement of live performers, and written about extensively by Tod Machover elsewhere in this booklet. These "extras," along with a ballet score, symphony, and concerto *in addition* to the orchestral program and many extra-demanding chamber works, have been worked into the schedule with spectacular ease by James Whitaker and Carol Woodworth. Thanks also, as always, to Leon Fleisher, Gilbert Kalish, Dan Gustin, and Richard Ortner for their unstinting support and problem-solving, and a special word of extra gratitude to Peter Serkin, Joel Krosnick, and my assistant Bradley Lubman, who have all done a great deal more toward this Festival than is apparent on paper.

—Oliver Knussen
*Coordinator of*
*Contemporary Music Activities,*
*Tanglewood Music Center*

## Contemporary Music at Tanglewood

■ The goal of last year's series of Electro-Acoustic Preludes was to convey the message that electronic music has moved out of the research labs and scientific institutions in the last five years, and closer and closer to the musical mainstream, in both the concert and commercial worlds. This year's concerts have been organized to give an even greater idea of just how diverse the electronic music field is these days, and to give a glimpse of how many different types of composers are increasingly attracted to the medium. This extreme diversity has, I think, made electronic music one of the more exciting areas of the contemporary music world.

The term "electro-acoustic" is a bit of a misnomer for this year's concerts. It is the use of the computer, rather than the medium of electronic sound itself, that is the common thread. All of the composers presented here have integrated computers into their creative work, often in ways that challenge traditional definitions of "composition" and even of "music." This is most evident in the works that will be presented on the first Prelude concert. Many composers have recently come to view the computer as a perfect medium to explore the creative process itself, and we are presenting two very contrasting examples here. Neither piece uses electronic sound (both being played on the piano), but have rather used the computer to help compose the music itself. In the case of David Cope's EMI system, the computer attempts to analyze and "understand" aspects of existing music. The programs work by first extracting general qualities or so-called "harmonic mush" from a group of pieces by a particular composer. Then another set of programs looks for typical themes, turns-of-phrase, and even ornamentation by that same composer, which are turned into a sort of catalogue of "signatures" that such a composer might use. The computer then combines its "harmonic mush" with its derived "signatures" to create a new piece that such a composer might have written. We present two pieces generated by this EMI system, one in the style of Mozart and the other of Scott Joplin, which use the same "harmonic mush," but a different set of composer "signatures." Clarence Barlow, on the other hand, has attempted to formulate an entire theory of music, expressing his own aesthetic ideas in the form of computer programs. These programs are then used to affect virtually every aspect of a composition, from melodic shape, to harmonic tension, to density of texture. Once the theory is established, the composer lets the computer take care of musical details while he shapes the overall form and contour of the piece. Barlow's *Çoglutobûsisletmesi* is a classic example of computer-generated composition and, like the Cope pieces, is as fun to listen to as its implications are challenging to think about.

Although its sound-world is as different as imaginable from acoustic piano, Jean-Baptiste Barrière's *Chréode I* has more in common with the Barlow and Cope works than with the rest of the music programmed here. Like the Cope pieces, Barrière uses a set of raw materials (in this case, synthetic models based on the human singing voice) that are shaped and transformed by com-

Tanglewood Music Center

positional principles expressed in computer programs. As in Barlow's music, these programs attempt to describe an ever-changing variety of musical detail, while controlling the overall sweep and gesture of musical form as well.

Another strong theme that runs through these Preludes is the concept of the "duo" of man and machine which may, in fact, be the late twentieth century's answer to the orchestral concerto. The works by Javier Alvarez, David Rothenberg, and Jean-Claude Risset approach this duo idea in three very distinct ways. Alvarez sets up a sort of contest between the precise, rapid machine and an equally adept human harpist, focusing attention on human limits and almost superhuman endurance. The result is both marvelously dynamic and rhythmically subtle. For Rothenberg, the machine does not represent a juxtaposition to human playing, but rather a totally natural extension to it. Lyrical electronic lines flow naturally, complementing and supporting the live clarinet. The relationship between man and machine becomes even more interconnected when the clarinetist shifts to an electronic "wind controller," whose sound and very articulation melt imperceptibly into the surrounding electronics. Risset's approach to the duo is perhaps the most radical. In his *Sketches*, the computer literally "talks back" to the human player. Special programs allow this computer to analyze the music that is being played, to wait for special phrases and types of playing, and then to react in one of many possible ways. In Risset's case, the music played in and the computer reaction are both heard on an acoustic piano (in this case an automated Yamaha Disklavier), and the computer reaction will always be the same given the same material played by the composer (meaning that the machine does not actually "compose" or "improvise"). But this "duo for one pianist" is a fascinating glimpse at an entirely new performance genre which, I believe, will become more and more prominent over the next decade: that of intelligent, interactive instruments that enhance and expand the technique of virtuosic performers.

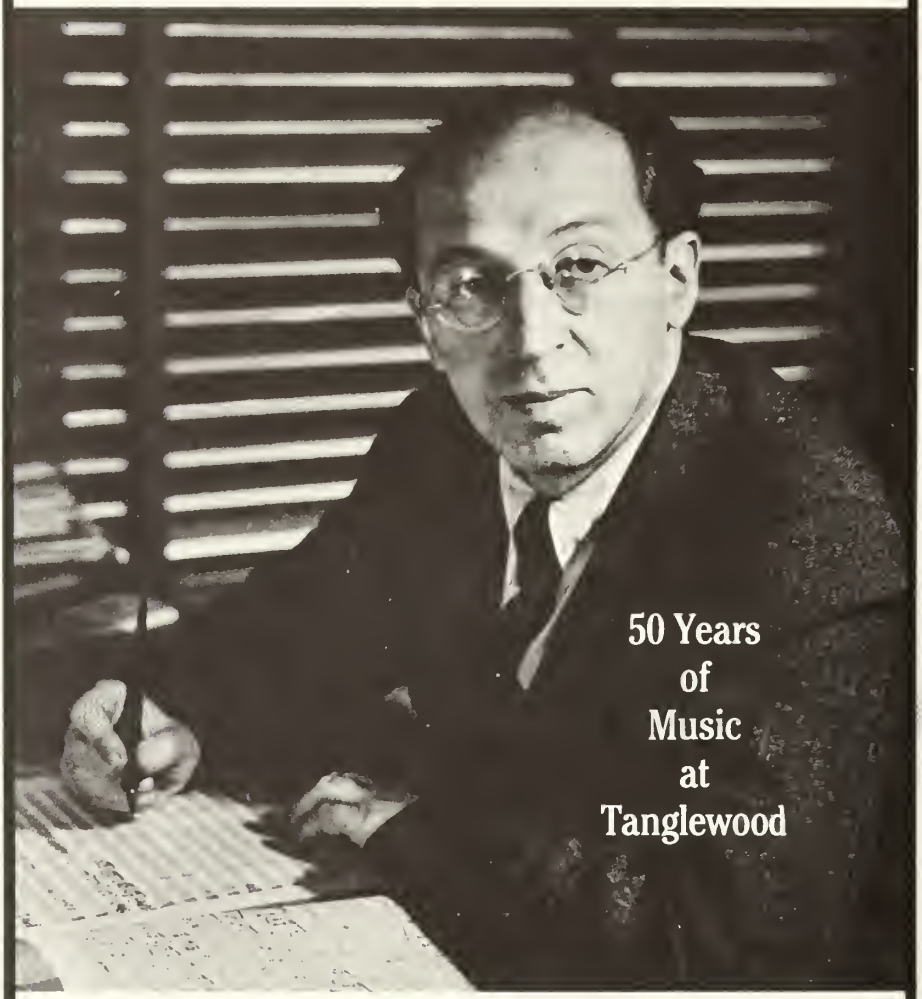
The last two Prelude pieces, my own *Flora* and Herschel Garfein's *Stript*ease, also have various things in common. Both are quite diverse and eclectic (almost perversely so) in their aesthetic approach and technical means. Both combine traditional instrumental sources (a soprano voice in my piece, and a chamber ensemble in the Garfein) with a wide range of electronic sonorities. And both pieces were written as collaborations with artists in other media: *Flora* was composed to accompany a computer graphics video by the Japanese artist Yoichiro Kawaguchi, and the composite work will be presented here; *Stript*ease was composed for a dance by choreographer Mark Morris. Although both musical works stand alone without their visual components, they do represent a tendency of artists currently working with computers to imagine a gradual union of the "electronic arts" that will combine sound, image, movement, and narrative in new and satisfying ways.

This year's Electro-Acoustic Preludes give a taste of the great diversity and excitement of current computer music. We hope that you will find the programs entertaining as well as stimulating, and that you will continue to follow with us the development of electonic arts in the years to come.

—Tod Machover

*The Tanglewood Music Center is grateful to Tod Machover of MIT for his assistance in coordinating this year's Electro-Acoustic Preludes.*

# AARON COPLAND

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**1989 Festival of Contemporary Music**
Saturday, July 29, at 2 p.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

LUKAS FOSS
(b.1922)

March from *Griffelkin* (new version, 1989)
(world premiere)

LUKAS FOSS, conductor

AARON COPLAND
(b.1900)

*Hear Ye! Hear Ye!*, Ballet in one act
and eighteen scenes (1934; version
for small orchestra, 1935)

OLIVER KNUSSEN, conductor

INTERMISSION

FOSS

*Echoi* (1960-63)

Echoi I
Echoi II
Echoi III
Echoi IV

MARIANNE GYTHFELDT, clarinet
KAREN KRUMMEL, cello
JOEL FAN, piano
JEFFREY MILARSKY, percussion

Tanglewood's celebration of Aaron Copland continues on tonight's Boston Symphony Orchestra concert at 8:30 when Yuri Temirkanov conducts Four Dance Episodes from *Rodeo*.

Baldwin piano

**1989 Festival of Contemporary Music**
Sunday, July 30, at 10 a.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

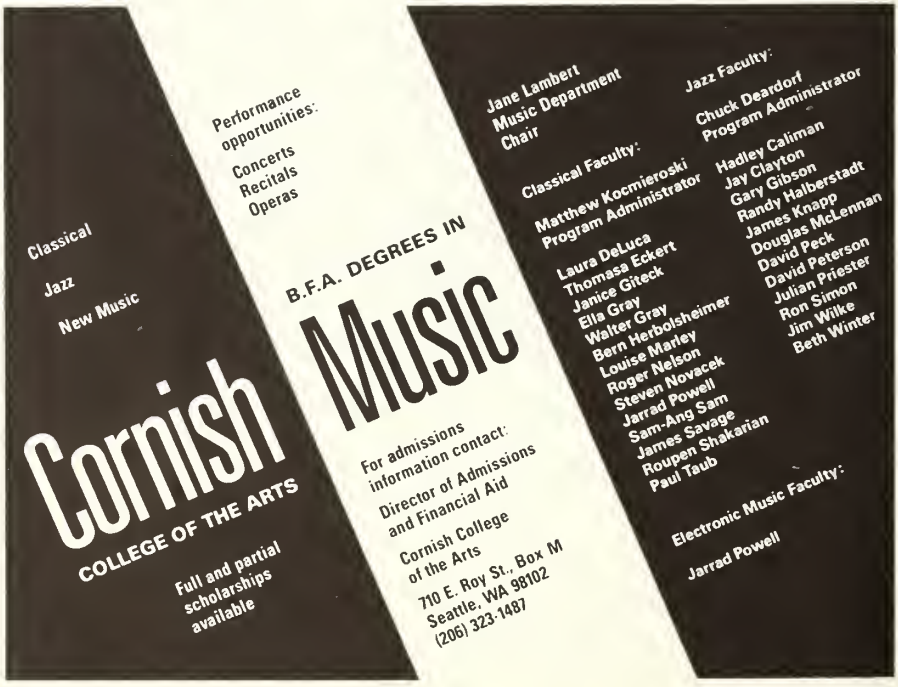
ANTON WEBERN
(1883-1945)

Quartet, Opus 22 (1930)

Sehr mässig
Sehr schwungvoll

ALLAN KOLSKY, clarinet
MICHAEL WHITCOMBE, tenor saxophone*
JOEL FAN, piano
LYDIA FORBES, violin

Tanglewood's celebration of Aaron Copland continues on this afternoon's Boston Symphony Orchestra concert at 2:30 when Eduardo Mata conducts Copland's Symphony No. 3.

Tanglewood Music Center

PETER LIEBERSON
(b.1946)

Tashi Quartet (1978-79)

I. Allegro
II. Vivace grazioso (sempre un poco rubato)
III. Scherzo; Trio; Scherzo da capo
IV. Adagio Tranquillo
V. Allegro Moderato

JO-ANN STERNBERG, clarinet
STEFANIE TAYLOR, violin
ALICIA STEGINK, cello
OLGA GROSS, piano

INTERMISSION

ANNE LeBARON
(b.1953)

*Rite of the Black Sun* (1980; revised 1987)

ALAN MEGNA, ROBERT SLACK, JEFFREY MILARSKY, and RICHARD BENJAFIELD, percussion
FRANK EPSTEIN, conductor

STEFAN WOLPE
(1902-1972)

String Quartet (1968-69)
(in two movements)

THE NEW ZEALAND STRING QUARTET†
WILMA SMITH, violin
DOUGLAS BEILMAN, violin
GILLIAN ANSELL, viola
JOSEPHINE YOUNG, cello

*Guest performer; member of Prism Saxophone Quartet
†TMC Fellowship Program Ensemble-in-Residence

Baldwin piano

**1989 Festival of Contemporary Music**
Sunday, July 30, at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

KAIJA SAARIAHO
(b.1952)

*Lichtbogen* for nine musicians and live-electronics (1985-86)
(East Coast premiere)

CATHERINE WENDTLAND, flute
RANDALL FLEISCHER, conductor

STEPHEN L. MOSKO
(b.1947)

*The Road to Tiphareth* (1986)
(East Coast premiere)

BRADLEY LUBMAN, conductor

INTERMISSION

ALFRED SCHNITTKE
(b.1934)

Symphony No. 4 for soloists and chamber orchestra (1983)

SARA LAIMON, piano
OLGA GROSS, harpischord
ERIC ZIVIAN, celesta

GUIPING DENG, soprano
ALLISON SWENSEN, alto
MARK EVANS, tenor
RICHARD BERNSTEIN, bass

OLIVER KNUSSEN, conductor

Baldwin piano

**1989 Festival of Contemporary Music**

**Electro-Acoustic Prelude I**
Monday, July 31, at 7:30 p.m.
Chamber Music Hall, Tanglewood

| | |
|---|---|
| EMI/Mozart | *Sonata*, Movement I (1989) |
| EMI/Joplin | *Rag* (1989)<br>(University of California, Santa Cruz) |
| | YAMAHA DISKLAVIER |
| CLARENCE BARLOW<br>(b.1945) | *Çogluotobûsisletmesi* (1981)<br>(Unites States premiere) |
| | YAMAHA DISKLAVIER |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**1989 Festival of Contemporary Music**
Monday, July 31, at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER
JOEL KROSNICK, cello
GILBERT KALISH, piano

JAY ALAN YIM
(b.1958)

*Geometry and Delirium* for small chamber orchestra and electronics (1987-89)
(United States premiere of extended version)

MARIN ALSOP, conductor

ELENA FIRSOVA
(b.1950)

*Earthly Life*, Opus 31, Cantata for soprano and chamber ensemble on poems by Ossip Mandelstam (1984)

I. Guarded, muffled sound of fruit
II. Here repulsive frogs
III. I've been given a body
IV. From a vile and viscous pool
V. In a chorus of shadows

KENDRA COLTON, soprano
YEHUDI WYNER, conductor

INTERMISSION


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STEFAN WOLPE
(1902-1972)

Seven Pieces for Three Pianos (1951)

I. Calm
II. Aggressive
III. Precipitately
IV. Not too much motion, stiff throughout
V. Tired
VI. Taut like a high voltage wire, rather slow
VII. Moving moderately

CHRISTINA DAHL, SARA LAIMON, and ERIC ZIVIAN, pianos

RALPH SHAPEY
(b.1921)

Concerto for Cello, Piano, and String Orchestra (1986)
"Dedicated to Dear Friends Joel Krosnick & Gil Kalish"
(world premiere)

I. Prologue. Maestoso—Variations
II. Psalm. Mysterioso
III. Rondo. Spiritoso, Gioioso—Epilogue. Maestoso

JOEL KROSNICK, cello
GILBERT KALISH, piano
RALPH SHAPEY, conductor

Baldwin piano

# ALEA III

1989-90
SEASON

Theodore Antoniou
*Music Director*

**September 23**
**ALEA III INTERNATIONAL COMPOSITION COMPETITION FINALISTS CONCERT** **7 PM**

Luigi Abbate, Italy
Javier Giménez-Noble, Argentina
Michael Goleminoff, Bulgaria
Alexandros Kalogeras, Greece
David MacBride, USA
David Pickel, USA
Christos Samaras, Greece
Andrew Vores, Great Britain
Cheng-Yong Wang, People's Republic of China

**October 20**
**TWENTIETH CENTURY STRINGS** **8 PM**

Christou, Hovhanes, Lutoslawski, Samama, Skalkottas. Featured Soloist: Raphael Hillyer

**November 9 (American Music Week - Nov. 6-12)**
**THE EXOTICS** **8 PM**

Brant, Cage, Cowell, Crumb, Harrison, Wen-Chung

**December 12**
**SOLOISTS OF ALEA III** **8 PM**

Randolph Bowman, Joan Heller, Yuri Mazurkevich, Henry Peyrebrune, Ethan Sloane, Thomas Stumpf perform works of Andriessen, Bartók, Berio, Brust, Reynolds, Schoenberg and Stravinsky

**February 8 and 10**
**ALEA III'S OPERA EVENING** **8 PM**

Michalis Christodoulides-*Diabolemente,* Thomas Oboe Lee-*Unmasked,* Amelia Rogers-*Fortitude.* In collaboration with the Boston University Opera Theatre

**March 24**
**YOUNG COMPOSERS WRITE FOR ALEA III** **7 PM**

Todd Brief, David Cleary, Jean Haase, David Rakowski, Thanasis Rikakis, Larry Seagal, Pasquale Tassone, Wes York

**April 19**
**AROUND THE WORLD** **8 PM**

Antoniou, Boulez, Halffter, London, Reimann, Webern. Featured soloist: Roman Totenberg

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**1989 Festival of Contemporary Music**

**Electro-Acoustic Prelude II**
Tuesday, August 1, at 7:30 p.m.
Chamber Music Hall, Tanglewood

DAVID ROTHENBERG (b.1962)

*In The Rainforest* (1989)
Part III
(MIT Media Laboratory)

DAVID ROTHENBERG, clarinet
and YAMAHA WX-7 WIND CONTROLLER

JEAN-BAPTISTE BARRIÈRE (b.1958)

*Chréode I* (1983)
(IRCAM, Paris)

HERSCHEL GARFEIN (b.1958)

*Striptease*, for tape, violin, bass clarinet, trumpet, percussion, and piano (1986)

STEVEN FRUCHT, violin
MARIANNE GYTHFELDT, bass clarinet
JEFFREY LUKE, trumpet
SARA LAIMON, piano
DAVID HERBERT, marimba and vibraphone
SCOTT ROBINSON, trap set

YEHUDI WYNER, conductor


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**1989 Festival of Contemporary Music**

Tuesday, August 1, at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

BOSTON SYMPHONY CHAMBER PLAYERS

MALCOLM LOWE, violin
BURTON FINE, viola
JULES ESKIN, cello
EDWIN BARKER, double bass
DORIOT ANTHONY DWYER, flute
ALFRED GENOVESE, oboe
HAROLD WRIGHT, clarinet
CHARLES KAVALOVSKI, horn
CHARLES SCHLUETER, trumpet
RONALD BARRON, trombone
EVERETT FIRTH, percussion

with guest artists

LISA SAFFER, soprano
GILBERT KALISH, piano
RONALD SMALL, bassoon
RICHARD PLASTER, contrabassoon
TIMOTHY MORRISON, trumpet
JAY EVANS, trombone
ARTHUR PRESS, percussion
FRANK EPSTEIN, percussion
JEROME ROSEN, celesta
LEON KIRCHNER, conductor

AARON COPLAND
(b.1900)

*As It Fell Upon a Day*, for soprano, flute, and clarinet (1923)

Ms. SAFFER, Ms. DWYER, and Mr. WRIGHT

COPLAND

Alone (two versions)
with BURTON FINE, viola

Into the Streets May First (words adapted from a poem by Alfred Hayes)

Two songs from the movie "The North Star" (words by Ira Gershwin)
Song of the Guerrillas
Younger Generation

Ms. SAFFER and Mr. KALISH

COPLAND

Quartet for Piano and Strings (1950)*

Adagio serio
Allegro giusto
Non troppo lento

Messrs. KALISH, LOWE, FINE, and ESKIN

BRIGHT SHENG
(b.1955)

Three Chinese Love Songs, for soprano, viola, and piano (1988)
"Dedicated to Leonard Bernstein"

Blue Flower
At the Hillside Where Horses Running
The Stream Flows

Ms. SAFFER, Mr. FINE, and Mr. KALISH

INTERMISSION

OLIVER KNUSSEN
(b.1952)

Four Late Poems and an Epigram
of Rainer Maria Rilke, Op. 23 (1988),
for unaccompanied soprano
(Translations by Stephen Mitchell)
(United States premiere)

epigram
I. Idol
replica
II. Gravity
double
III. Imaginary Life
IV. Gong

Ms. SAFFER

LEON KIRCHNER
(b.1919)

Concerto for Violin, Cello, Ten Winds,
and Percussion (1960)*
(in two movements)

MALCOLM LOWE, violin
JULES ESKIN, cello

Ms. DWYER; Messrs. GENOVESE, WRIGHT, SMALL, PLASTER, KAVALOVSKI, SCHLUETER, MORRISON, BARRON, EVANS, FIRTH, PRESS, EPSTEIN, and ROSEN

LEON KIRCHNER, conductor

Baldwin piano

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## of the
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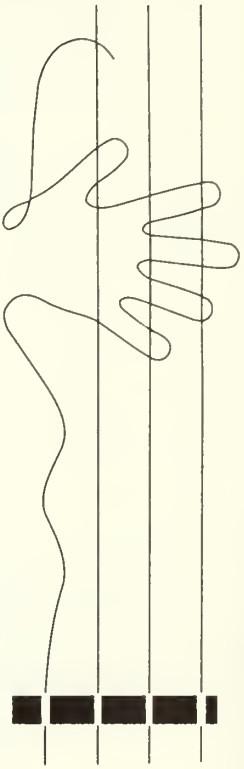
Contemporary etudes for strings are commissioned by the American String Teachers Association in response to a need for works to bridge the pedagogical gap between traditional literature and contemporary music. Outstanding composers for the string idiom and prestigious editors have conceived these unique volumes to acquaint the student with many of the formats appearing in literature today. These composers have contributed study works that are in themselves performance literature.



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**1989 Festival of Contemporary Music**
Wednesday, August 2, at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

TANGLEWOOD MUSIC CENTER ORCHESTRA
OLIVER KNUSSEN, conductor

AARON COPLAND
(b.1900)

*Skyline*, from Music for a Great City (1964)

JOHN WATROUS
(b.1955)

*Protean Geographies* (1989)
(world premiere; commissioned by the Tanglewood Music Center through the Paul Jacobs Memorial Commissioning Fund)

I.
II. Scherzando
III. Calmo—Variations 1 through 4
IV. Precisely
(played without pause)

LUKAS FOSS
(b.1922)

*Exeunt* (1980-82)
LUKAS FOSS, conductor

INTERMISSION

IGOR STRAVINSKY
(1882-1971)

Variations (Aldous Huxley in memoriam) (1963-64)

DMITRI SMIRNOV
(b.1948)

First Symphony, *The Seasons*, Opus 30 (1980)
In memory of William Blake (1757-1827)
(United States premiere)

I. To Spring
"O thou, with dewy locks, who lookest down . . ."
II. To Summer
"O thou, who passest thro' our vallies in . . ."
III. To Autumn
"O Autumn, laden with fruit, and stained . . ."
IV. To Winter
"O Winter! bar thine adamantine doors . . ."

Baldwin piano

**1989 Festival of Contemporary Music**

**Electro-Acoustic Prelude III**
Thursday, August 3, at 7:30 p.m.
Chamber Music Hall, Tanglewood

| | |
|---|---|
| JAVIER ALVAREZ<br>(b.1956) | *According to Differences* (1989)<br>(City University, London)<br>(United States premiere)<br><br>MICHELE PINET, harp |
| JEAN-CLAUDE RISSET<br>(b.1938) | *Sketches: Duet for One Pianist* (1989)<br>(MIT Media Laboratory)<br><br>SARA LAIMON<br>YAMAHA DISKLAVIER |
| TOD MACHOVER<br>(b.1953) | *Flora* (1989)<br>(MIT Media Laboratory)<br>with computer graphics video by<br>Yoichiro Kawaguchi, realized at<br>Nippon Electronics College, Tokyo |

# H K GRUBER

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World Premiere: August 3, 1989; Festival of Contemporary Music, Tanglewood

Yo-Yo Ma and Boston Musica Viva;
Richard Pittman, conductor

**OTHER RECENT WORKS:**

**Anagramm** (Hommage für Emil Breisach) (1988)
for 6 cellos
**Charivari** (1981) an Austrian Journal for orchestra
**Frankenstein**II (1976-77)
a pan-demonium for baritone chansonnier and orchestra (or ensemble) to texts by HC Artmann
**Rough Music** (1982-83)
concerto for percussion and orchestra
**Violin Concerto No. 1** "...aus schatten duft gewebt" (1977-78)
for violin and small orchestra
**Violin Concerto No. 2** "Nebelsteinmusik" (1987)
for concertante solo violin and string ensemble

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**1989 Festival of Contemporary Music**
Thursday, August 3, at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

**Celebrating the Boston Musica Viva's Twentieth Anniversary**

THE BOSTON MUSICA VIVA
RICHARD PITTMAN, Music Director and Conductor

FENWICK SMITH, flute
ANDREA BONSIGNORE, oboe
IAN GREITZER, clarinet
GEORGE SAKAKEENY, bassoon
DANIEL KATZEN, horn
PAUL PERFETTI, trumpet
NORMAN BOLTER, trombone
RICHARD FLANAGAN, percussion
STEPHEN DRURY, piano

NANCY CIRILLO, violin
CALVIN WIERSMA, violin
LISA CROCKETT, violin
BONNIE BEWICK, violin
KATHERINE ANDERSON, viola
MARK SMITH, viola
ANDREW MARK, cello
BRUCE COPPOCK, cello
JAMES ORLEANS, double bass

YO-YO MA, cello

LUKAS FOSS
(b.1922)

*Embros* (1984-85)

AARON COPLAND
(b.1900)

*Appalachian Spring*, complete ballet (1943-44)
(first concert performance of the complete ballet music in the original version for thirteen instruments)

INTERMISSION

HK GRUBER
(b.1943)

Cello Concerto in one movement (1989)
(world premiere)

YO-YO MA, cello

The 1989 Festival of Contemporary Music concludes on Saturday night's Boston Symphony Orchestra concert at 8:30 p.m. when Seiji Ozawa conducts Arnold Schoenberg's Piano Concerto with soloist Peter Serkin.

Baldwin piano

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# 1989 Fellowship Program

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*Dr. Boris A. and Katherine E. Jackson Fellowship*

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# Contemporary Music at Tanglewood

## RETROSPECT at 25 (and a start at a PROSPECT)

■ It is the nature of the human animal to stop from time to time and consider that which has been. The suitable unit of time for doing such a retrospect depends on the nature of the item being surveyed. A quarter-century seems appropriate for considering the activity of Tanglewood's Festival of Contemporary Music, which began twenty-five years ago, during the summer of 1964. Though contemporary music is in evidence throughout the eight weeks of the Tanglewood Music Center's activities each year, it is overwhelmingly and ineluctably present during the FCM, at once the most strenuous and most exhilarating part of the summer's activities for everyone involved.

A week's worth of concerts does not seem like very much, given the number of musical events heard all over the country and the world in that time span. But a quarter-century's worth of weeks adds up appreciably, especially when you consider that the planners of the Festival over the years have consistently tried to walk a three-stranded tightrope, with the responsibility of identifying the best recent music worth bringing to this musical showcase, of commissioning new music from composers of promise, and of bringing back some of the modern classics for reconsideration in a new context.

The following listing offers a retrospective survey of the past twenty-five years. What changes in taste and compositional approach have taken place in that time! No one would be so rash as to attempt predictions as to where we will stand a quarter-century hence; no matter how sage our prognostications, the imaginations of creative artists will surely outwit us with an end run. But the first stage on that journey is marked here, with the inclusion in this list of the works to be performed in the 1989 Festival, a prospective installment on the future.

—Steven Ledbetter
*Musicologist & Program Annotator,*
*Boston Symphony Orchestra*

| COMPOSER | TITLE | YEAR OF PERFORMANCE |
|---|---|---|
| Hans Abrahamsen | Märchenbilder (1984) | 1986 |
| John Adams | Harmonielehre (1985) | 1985 |
| Samuel Adler | Aeolus, God of the Winds: Descriptions of the Four Winds (1978) | 1981 |
| Stephen Albert | Voices Within (1975; TMC-Fromm Commission) | 1975 |
| William Albright | Seven Deadly Sins (1974) | 1982 |
| Carlos Alsina | Auftrag (1967; TMC-Fromm Commission) | 1967 |
| Javier Alvarez | According to Differences (1989) | 1989 |
| Gilbert Amy | D'un desastre obscure (1971) | 1977 |
| T.J. Anderson | Transitions (1971; TMC-Fromm Commission) | 1971 |
| Louis Andriessen | De Staat (1972-76), after Plato's Republic | 1984 |
| | Symphony for Open Strings (1978) | 1986 |
| George Antheil | Ballet Mecanique (1923-25; rev. 1953) | 1983 |
| | A Jazz Symphony (1925) | 1977 |

| | | |
|---|---|---|
| Theodore Antoniou | Aphierosis (1985) | 1987 |
| | Conductor's Improvisation | 1974 |
| | Double Concerto for Percussion and Orchestra (1977) | 1978 |
| | Events II (1969; TMC-Fromm Commission) | 1969 |
| | Fluxus (1975) | 1982 |
| | Jeux (1963) | 1976 |
| | Nenikikamen, Cantata in three movements (1971) | 1980 |
| | Threnos (1972) | 1974 |
| | Chorochronos II (1973) | 1975 |
| | Three likes for solo clarinet (1973) | 1977 |
| Bülent Arel | Stereo Electronic Music No. 1 (1961) | 1967 |
| Girolamo Arrigo | Infrarosso (1967) | 1979 |
| | Thumos (1964) | 1981 |
| David Arzouman | Untitled No. 1 | 1987 |
| Larry Austin | Improvisations for Jazz Soloists and Orchestra (1961) | 1966 |
| Milton Babbitt | Composition for Four Instruments (1948) | 1967 |
| | Ensembles for Synthesizer (1964) | 1967 |
| | Ensembles | 1986 |
| | Occasional Variations | 1986 |
| | Sextets | 1967 |
| | String Quartet No. 2 | 1966 |
| | Vision and Prayer (1961) | 1974 |
| | Two Sonnets: Spelt from Sybil's Leaves, That Nature is a Heraclitean Fire (1973) | 1976 |
| Bach-Webern | Ricercata a 6 (1935) | 1988 |
| Simon Bainbridge | Concertante in moto perpetuo (1983) | 1986 |
| Rick Baitz | Kaleidoscopes | 1987 |
| Sandor Balassa | Iris, Opus 22 (1971) | 1980 |
| Samuel Barber | Mary Hynes, from Reincarnations (1942) | 1980 |
| Clarence Barlow | Çogluotobûsisletmesi (1981) | 1989 |
| Jean Barraqué | Chant après Chant (1966) | 1969 |
| | Le Temps restitué (1966) | 1978 |
| Jean-Baptiste Barrière | Chréode I (1983) | 1989 |
| Béla Bartók | String Quartet No. 3 (1927) | 1987 |
| | String Quartet No. 5 (1934) | 1986 |
| Leslie Bassett | Time and Beyond (1973) | 1973 |
| Irwin Bazelon | Sound Dreams (1977) | 1982 |
| Sergei Belimov | Et le Soleil dans la Nuit | 1987 |
| Arrigo Benvenuti | Cantus Gemellus (1961) | 1978 |
| Alban Berg | Adagio from the Chamber Concerto (1925) | 1977 |
| | Chamber Concerto for piano and violin with thirteen wind instruments (1925) | 1985 |
| | Wozzeck, Opus 7 (1917-22) | 1969 |
| Arthur Berger | Composition for piano, four hands (1977) | 1979 |
| | Duo for cello and piano (1951) | 1984 |
| | Ode of Ronsard (1986-87) | 1987 |
| | String Quartet | 1964 |
| | Trio for guitar, violin, and piano (1972) | 1982 |
| | Woodwind Quartet in C Major (1941) | 1964 |

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|---|---|---|
| Luciano Berio | Circles (1960) | 1972 |
| | Differences (1959) | 1969 |
| | Entrata (1980) | 1982 |
| | Folksongs (1965) | 1975 |
| | Hommagio a Joyce (1958) | 1967 |
| | Laborintus II (1965) | 1982 |
| | Points on a Curve to Find (1974) | 1982 |
| Leonard Bernstein | Serenade for Solo Violin, String Orchestra, Harp and Percussion | 1967 |
| Philip Bezanson | Five Miniatures for Clarinet and Cello (1969) | 1970 |
| Harrison Birtwistle | Carmen Arcadiae Mechanicae Perpetuum (1977-78) | 1984 |
| | Down by the Greenwood Side (1969) | 1971 |
| Boris Blacher | Orchester Ornament (1954) | 1968 |
| Easley Blackwood | Concerto for Clarinet and Orchestra | 1965 |
| Allan Blank | Two Parables by Franz Kafka | 1966 |
| Pierre Boulez | Messagesquisse (1976) | 1985 |
| | Memoriale (1985) | 1987 |
| | Rituel (1975) | 1975 |
| Todd Brief | Cantares (1982) | 1984 |
| | Nightsong (1985) | 1987 |
| Benjamin Britten | Sonata for cello and piano (1962) | 1979 |
| | String Quartet No. 3, Opus 94 (1975) | 1986 |
| | Two compositions for two pianos, Opus 23 (1941) | 1979 |
| Earle Brown | Event: Synergy II (1967-8) | 1975 |
| | Times Five | 1968 |
| Richard Busch | In Dulci Jubilo (1981) | 1983 |
| Ferruccio Busoni | Fantasia contrappuntistica (1912/22) | 1988 |
| Martin Butler | Night Machines | 1987 |
| John Cage | Five Songs for Contralto (1938) | 1973 |
| | Imaginary Landscape No. 1 (1939) | 1973 |
| | Third Construction (1941) | 1987 |
| | The Wonderful Widow of 18 Springs (1942) | 1973 |
| Elliott Carter | A Celebration of Some 150 x 100 Notes (1986) | 1988 |
| | Brass Quintet (1974) | 1977; 1988 |
| | Canon for Four—Homage to William (1984) | 1988 |
| | Double Concerto for Harpsichord and Piano with Two Chamber Orchestras (1961) | 1965; 1972 |
| | Enchanted Preludes for Ann Santen's birthday (1988) | 1988 |
| | Esprit rude/Esprit doux (1984) | 1988 |
| | Night Fantasies (1979-80) | 1983 |
| | Penthode (1985) | 1986 |
| | Quintet (1948) | 1964 |
| | Remembrance (1988), commissioned in memory of Paul Fromm by the Fromm Music Foundation | 1988 |
| | Riconoscenza per Goffredo Petrassi (1984) | 1988 |
| | String Quartet No. 2 (1959) | 1964 |
| | String Quartet No. 4 (1986) | 1987 |
| | Triple Duo (1983) | 1988 |
| | Two Robert Frost Songs (1942) | 1972 |
| Joseph Castaldo | Askesis (1971) | 1980 |

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|---|---|---|
| Robert Ceely | Beyond the Ghost Spectrum (1969; TMC-Fromm Commission) | 1969 |
| Joel Chadabe | Monomusic (1969) | 1969 |
| David Chaitkin | Summersong (1981) | 1983 |
| Giuseppe Chiari | Al Chiaro di luna di Beethoven (1967) | 1969 |
| Paul Chihara | Logs (1968) for Double Bass and tape | 1976 |
| | Symphony in Celebration (1973-75) (1976; TMC-Fromm Commission) | 1976 |
| Barney Childs | Music for Winds | 1965 |
| Jani Christou | Praxis (1969) | 1974 |
| Laura Clayton | Cree Songs to the Newborn (1978) | 1984 |
| Sheree Clement | Chamber Concerto (1985) | 1985 |
| Robert Cogan | Whirl . . . ds (I) (1967) | 1968 |
| Edward Cohen | Elegy | 1977 |
| Randolph Coleman | Concerto for Piano and Chamber Orchestra (1964; TMC-Fromm Commission) | 1964 |
| | Projection No. 3 | 1964 |
| Michael Colgrass | As Quiet As (1965-66; TMC-Fromm Commission) | 1966 |
| | Light Spirit | 1965 |
| | Rhapsody | 1966 |
| Marc Antonio Consoli | Music for Chambers (1975) | 1975 |
| Marius Constant | Symphonie pour instruments à vent (1978) | 1979 |
| Aaron Copland | Appalachian Spring (1943-44) | 1989 |
| | As It Fell Upon A Day (1923) | 1965; 1989 |
| | Duo for Flute and Piano (1971) | 1980 |
| | Early Songs | 1989 |
| | Eight Poems of Emily Dickinson (orch. 1958-70) | 1972 |
| | Hear Ye! Hear Ye! (1934; version for small orchestra, 1935) | 1989 |
| | The Lark | 1966 |
| | Nonet for Strings (1960) | 1970 |
| | Orchestral Variations (1957) | 1980 |
| | Piano Fantasy (1957) | 1965 |
| | Piano Variations (1930) | 1972; 1980 |
| | Quartet for Piano and Strings (1950) | 1980; 1989 |
| | Sextet for String Quartet, Clarinet, and Piano (1937) | 1965 |
| | Skyline, from Music for a Great City (1964) | 1989 |
| | Twelve Poems of Emily Dickinson (1948-50) | 1985 |
| | Vitebsk (Study on a Jewish Theme), Trio for Piano, Violin, and Cello (1929) | 1965; 1972 |
| | In the Beginning (1947) | 1965 |
| | Connotations for Orchestra (1962) | 1975 |
| Gheorghe Costinescu | The Musical Seminar, A music-theatre piece (1982) | 1982 |
| George Couroupos | Abstr'acte (1976) | 1979 |
| Henry Cowell | Concerto for Rhythmonicon and Orchestra (1932) | 1974 |
| Brenton Pell Crane | String Quartet Music (1971) | 1973 |
| Ruth Crawford Seeger | Andante for Strings (1931) | 1974 |
| | Suite for piano and woodwind quintet (1927/29) | 1976 |
| | Three Songs to words by Carl Sandburg (1930-32) | 1987 |
| | Quartet (1931) | 1966 |
| George Crumb | Apparition, Elegiac Songs and Vocalises (Texts from Walt Whitman's "When Lilacs Last in the Dooryard Bloom'd") (1979) | 1985 |

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|---|---|---|
| | Echoes of Time and the River (1967) | 1970; 1976 |
| | Eleven Echoes of Autumn, 1965 (1966) | 1976 |
| | Madrigals, Book I (1965) | 1967 |
| | Madrigals, Books I and II (1965) | 1972 |
| | Night Music I | 1965 |
| | Processional (1983) | 1984 |
| Curtis D.B. Smith | Music for Handbells (1976) | 1979 |
| Ingolf Dahl | Duo concertante for Flute and Percussion | 1968 |
| Luigi Dallapiccola | Piccola musica notturna (1954) | 1976 |
| | Parole di San Paolo (1964) | 1979 |
| James Dashow | In Winter Shine | 1986 |
| Avram David | Sonata for Solo Horn, Opus 101 (1976) | 1978 |
| Mario Davidovsky | Electronic Study Number 3 (1966) | 1967 |
| | Junctures (1966) | 1967 |
| | Penn Play (1978) | 1981 |
| | Synchronisms No. 1 | 1964 |
| | Synchronisms No. 2 (1964; TMC-Fromm Commission) | 1964; 1972; 1981 |
| | Synchronisms No. 3 | 1968 |
| | Synchronisms No. 6 | 1970; 1974 |
| | Synchronisms No. 9 (1988) | 1988 |
| Peter Maxwell Davies | Blind Man's Buff (1972) | 1973 |
| | Eight Songs for a Mad King (1969) | 1983 |
| | Shakespeare Music (1964) | 1977 |
| David Del Tredici | Fantasy Pieces for Piano (1959-60) | 1964 |
| | Happy Voices (from Child Alice, Part II, 1980; concert-finale 1984) | 1985 |
| | I Hear an Army (1964; TMC-Fromm Commission) | 1964 |
| Mark DeVoto | The Distinguished Thing (Concerto No. 3) (1968; TMC-Fromm Commission) | 1968 |
| David Diamond | Quintet in B minor for Flute, String Trio, and Piano (1937) | 1987 |
| Robert DiDomenica | Concerto for Violin and Chamber Orchestra (1962) | 1978 |
| Lucia Dlugoszewski | Abyss and Caress (1975) | 1976 |
| Charles Dodge | Composition in Five Parts for Cello and Piano | 1965 |
| | Folia (1965; TMC-Fromm Commission) | 1965 |
| | Speech Songs (1972) | 1973 |
| | The Waves | 1986 |
| Franco Donatoni | Etwas Ruhiger im Ausdruck (1967) | 1969 |
| | Spiri (1977) | 1982 |
| Deborah Drattell | Double Concerto for violin, cello, and chamber ensemble (1986) | 1986 |
| James Drew | West Indian Lights (1973; TMC-Fromm Commission) | 1973 |
| Jacob Druckman | Animus II (1968) | 1974 |
| | Aureole (1979) | 1982 |
| | Dark Upon the Harp (1962) | 1972 |
| | Delizie contente che l'alma beate (1973) | 1978 |
| | Incenters (1968) | 1969; 1978 |
| | Madrigals | 1967 |
| | String Quartet No. 3 (1981) | 1985 |
| | Valentine for Solo Contrabass (1969) | 1972 |
| | Windows (1972) | 1972 |

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|---|---|---|
| Edwin Dugger | Intermezzi (1969; TMC-Fromm Commission) | 1969 |
| Henri Dutilleux | Ainsi la Nuit (1976) | 1986 |
| John Eaton | Concert Piece for Syn-Ket and Symphony Orchestra (1967; TMC-Fromm Commission) | 1967 |
| Dennis Eberhard | Parody [1972 | 1978 |
| EMI/Joplin | Rag (1989) | 1989 |
| EMI/Mozart | Sonata, Movement I (1989) | 1989 |
| Donald Erb | Three Pieces for Brass Quintet and Piano (1968) | 1972 |
| Ahmed Essyad | Sultanes (1975) | 1976 |
| Alvin Etler | Concerto for Clarinet with Chamber Ensemble (1962) | 1973 |
| Peter Farmer | Sonata for Five Brass Instruments (1971) | 1973 |
| Richard Felciano | Angels of Turtle Island (1979) | 1983 |
| | Lamentations for Jani Christou (1970; TMC-Fromm Commission) | 1970 |
| Morton Feldman | de Kooning | 1966 |
| | Madame Press Died Last Week at 90 (1970) | 1988 |
| | Piece for Four Pianos (1957) | 1986 |
| Brian Fennelly | Scintilla Prisca (1979) | 1983 |
| | Wind Quintet | 1967 |
| Irving Fine | String Quartet (1952) | 1964; 1986 |
| Vivian Fine | Brass Quartet (1978) | 1982 |
| Ross Lee Finney | Concerto for Percussion and Orchestra | 1967 |
| Elena Firsova | Earthly Life (1984) | 1989 |
| Jack Fortner | S pr ING | 1966 |
| Lukas Foss | Echoi (1960-63) | 1989 |
| | Embros (1984-85) | 1989 |
| | Exeunt (1980-82) | 1989 |
| | March from Griffelkin (new version, 1989) | 1989 |
| | Time Cycle (1960) | 1972 |
| | Thirteen Ways of Looking at a Blackbird (1978) | 1981 |
| Primous Fountain | Ritual Dances of the Amak (1973) | 1973 |
| | Poème for Wind Instruments (1978) | 1978 |
| Donal Fox | Refutation and Hypotheses II (1983; TMC-Fromm Commission) | 1983 |
| Masanori Fujita | Aurora II (1978) | 1978 |
| Harley Gaber | Fantasy | 1966 |
| Kenneth Gaburo | Ave Maria | 1966 |
| | For Harry (1966) | 1967; 1968 |
| | Lemon Drops (1965) | 1967; 1968 |
| Gerardo Gandini | . . . hecha sombra y altura | 1967 |
| Michael Gandolfi | Transfigurations (1987; TMC-Paul Jacobs Memorial Fund Commission) | 1987 |
| Serge Garant | Offrandes III (1973) | 1977 |
| Herschel Garfein | Striptease (1986) | 1989 |
| Brad Garton | Approximate Rhythms | 1987 |
| Emmanuel Ghent | Hex | 1967 |
| Miriam Gideon | Creature to Creature, from An Animalculary by Nancy Cardozo (1985) | 1987 |

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|---|---|---|
| Alexander Goehr | Lyric Pieces, Opus 36 (1976) | 1977 |
| | Metamorphosis-Dance, Opus 34 (1974) | 1987 |
| | Pastorals (1965) | 1969 |
| | Sinfonia for chamber orchestra, Opus 42 (1980) | 1987 |
| Charles Griffes | Three Poems of Fiona MacCleod (1918) | 1976 |
| HK Gruber | Cello Concerto (1989) | 1989 |
| | Frankenstein!! (1977) | 1980 |
| Cristobal Halffter | Lineas y Puntos | 1969 |
| John Harbison | Elegiac Song (1974) (1976; TMC-Fromm Commission) | 1976 |
| | Parody-Fantasia | 1971 |
| | Piano Quintet (1981) | 1984 |
| | Ulysses' Raft, Suite 1 (1983) | 1984 |
| Donald Harris | For the Night to Wear (1978) | 1980 |
| | Ludus (1973) | 1975 |
| | Ludus II (1966) | 1968 |
| | Piano Sonata | 1965 |
| | String Quartet Number 1 (1965; TMC-Fromm Commission) | 1965 |
| Jonathan Harvey | Morgens, from Nachtlied (1984) | 1988 |
| | Mortuos Plango, Vivos Voco | 1986 |
| John Heiss | Capriccio for flute, clarinet, and percussion | 1979 |
| | Four Short Pieces for Chamber Orchestra (1962) | 1971 |
| | Inventions, Contours and Colors (1973; TMC-Fromm Commission) | 1973 |
| | Movements for three flutes (1969) | 1970 |
| Hans Werner Henze | Being Beauteous (1963) | 1983 |
| | Elegy for Young Lovers, Opera in three acts to a libretto by W.H. Auden and Chester Kallman (1959/61) | 1988 |
| | Fandango sopra un basso del Padré Soler (1985) | 1986 |
| | Sieben Liebeslieder (1985) | 1988 |
| | Symphony No. 6 for Two Chamber Orchestras (1969) | 1983 |
| | Symphony No. 7 (1984) | 1988 |
| | S. Biagio 9 Agosto ore 1207 (ricordo per un contrabasso solo) (1977) | 1984 |
| Paul Hindemith | Hin und zurück, Sketch with music, Opus 45a (Text by Marcellus Schiffer, English text by Marion Farquhar) | 1984 |
| Sydney Hodkinson | Valence for Chamber Orchestra (1970) | 1971 |
| Joel Hoffman | Chamber Symphony (1980; TMC-Fromm Commission) | 1980 |
| Heinz Holliger | Studie über Mehrklänge, for solo oboe (1971) | 1988 |
| | Studie Nr. 2, for solo oboe (1981) | 1988 |
| | Trio for Oboe, Viola, and Harp (1966) | 1988 |
| Robin Holloway | Fantasy-Pieces, Opus 16, on the Heine Liederkreis of Robert Schumann, for piano and twelve instruments (1971) | 1985 |
| Joseph Hudson | Oda a Un Reloj en La Noche (1979; TMC-Fromm Commission) | 1979 |
| John Huggler | Music in two parts, opus 63 (1964) | 1971 |
| Karel Husa | Deux préludes (1963) | 1981 |

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|---|---|---|
| Lee Hyla | Pre-Pulse Suspended (1984; TMC-Fromm Commission) | 1984 |
| Toshi Ichiyanagi | Scenes for Violin and Piano (1978) | 1978 |
| Andrew Imbrie | Pilgrimage (1984) | 1987 |
| | String Quartet No. 3 (1957) | 1968 |
| | To a Traveler (1971) | 1972 |
| Yoshiro Irino | Cosmos (1978) | 1978 |
| Maki Ishii | Lost Sounds I (1978) | 1978 |
| | So-Gu I (1970) | 1978 |
| Charles Ives | Ann Street (1921) | 1974 |
| | Calcium Light Night (1907) | 1974 |
| | The Gen'l Slocum (1904) | 1971 |
| | Hallowe'en (1911) | 1974 |
| | The Housatonic at Stockbridge (1914), from Three Places in New England | 1966 |
| | Largo for Violin, Clarinet, and Piano (1902) | 1974 |
| | Like a Sick Eagle (1909) | 1974 |
| | The Pond (1906) | 1974 |
| | Quarter-tone Chorale for Strings (1913-14) | 1974 |
| | The See'r (1913) | 1974 |
| | Serenity (1919) | 1966 |
| | Six Songs (1894-1920) | 1972; 1973 |
| | Sonata No. 1 for violin and piano (1903-1908) | 1968 |
| | Sonata No. 2 for violin and piano (1903-1910) | 1968 |
| | Sonata No. 3 for violin and piano (1902-1914) | 1968 |
| | Sonata No. 4 for violin and piano (1905-1914) | 1968 |
| | Symphony No. 4 (1910-16) | 1976 |
| | Tone Roads Number 3 (1915) | 1974 |
| | The Unanswered Question (1908) | 1974 |
| | The Yale-Princeton Football Game (1899) | 1971 |
| Ben Johnston | String Quartet No. 4, Amazing Grace (1973) | 1987 |
| Betsy Jolas | D'un Opéra de Voyage (1967) | 1976 |
| | Episode (1964) for flutist | 1976 |
| | Fusain (1971) for flutist | 1976 |
| | O Wall (1976) | 1977 |
| | Quatuor II (1964) | 1976 |
| | Tales of a summer sea (1977; TMC-Fromm Commission) | 1977 |
| | Tranche (1967) | 1971 |
| Mauricio Kagel | Vom Hörensagen (1971-72) | 1982 |
| Daniel Kessner | Chamber Concerto No. 3 (1980) | 1980 |
| Carson Kievman | Wake Up, I Want to Go to Bed (1978; TMC-Fromm Commission) | 1978 |
| Earl Kim | Dead Calm | 1966 |
| | Exercises en Route (concert version), based on texts by Samuel Beckett | 1983 |
| | Letters Found Near a Suicide (1954) | 1972 |
| | Now and Then (1981) (1982; TMC-Fromm Commission) | 1982 |
| | rattlin' on (1970) | 1972 |
| Leon Kirchner | Concerto for Violin, Cello, Ten Winds, and Percussion (1960) | 1968; 1989 |
| | Fanfare (1974; revised 1985) | 1985 |
| | Music for Orchestra (1969; alternative ending 1985) | 1985 |

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| | Music for Twelve (1985) | 1985; 1987 |
| | String Quartet No. 2 (1958) | 1964 |
| | The Twilight Stood (1982) | 1985 |
| Oliver Knussen | Coursing (1979) | 1986 |
| | Fanfares for Tanglewood (1986) | 1986 |
| | Four Late Poems and an Epigram of Rainer Maria Rilke, Opus 23 (1988) | 1989 |
| | Frammenti da 'Chiara' (1975/1986) | 1987 |
| | Ophelia Dances, Book 1, Opus 13 (1975) | 1987 |
| | Trumpets, Opus 12 (1975) | 1975 |
| | Turba (1971) | 1978 |
| | Third Symphony, Opus 18 (1973/79) | 1981 |
| David Koblitz | Gris-Gris (1973) | 1978 |
| | Le Cru et le Cuit (1979) | 1981 |
| Barbara Kolb | Trobar Clus (1970; TMC-Fromm Commission) | 1970 |
| Jo Kondo | Sight Rhythmics (1975) | 1985 |
| William Kraft | Double Trio | 1967 |
| Ernst Krenek | Horizon Circled (1967) | 1968 |
| | Kitharaulos, Opus 213 (1971) | 1980 |
| | Reisebuch aus den oesterreichischen Alpen (1929) | 1975 |
| György Kurtág | Kafka Fragments, Opus 24 (1985) | 1988 |
| | Messages of the late Miss R.V. Troussova, 21 songs to poems by Rimma Dalos, Opus 17 | 1985 |
| David Lang | Illumination Rounds (1981) | 1985 |
| Paul Lansky | As If (1981-82) | 1984 |
| | Guy's Harp | 1987 |
| | Idle Chatter | 1986 |
| Alcides Lanza | Eidesis II | 1967 |
| Bo Lawergren | Triptych | 1973 |
| Henri Lazarof | Partita (1969) | 1978 |
| | Third Chamber Concerto (1974) | 1977 |
| Anne LeBaron | Rite of the Black Sun (1980; revised 1987) | 1989 |
| Thomas Oboe Lee | The Cockscomb, (1981; TMC-Fromm Commission) | 1981 |
| | Hylidae . . . The Tree Frogs (1984) | 1984 |
| Douglas Leedy | Quaderno Rossiniano | 1966 |
| | Usable Music II in B-flat (1966; TMC-Fromm Commission) | 1966 |
| Jacques Lejeune | Deux aperçus du jardin qui s'éveille (1983) | 1989 |
| John Anthony Lennon | Voices (1982) | 1985 |
| Fred Lerdahl | Beyond the Realm of Bird (1981-84), to texts of Emily Dickinson (1982; TMC-Fromm Commission) | 1985 |
| | Chords (1974; TMC-Fromm Commission) | 1974 |
| | Eros (1975) | 1979 |
| Paul Alan Levi | Elegy and Recreations (1980) | 1983 |
| Jeffrey Levine | Chamber Setting No. II (1967; TMC-Fromm Commission) | 1967 |
| Gerald Levinson | Anāhata: Symphony No. 1 (1984-86) | 1987 |
| | Light dances/stones sing (1978; TMC-Fromm Commission) | 1978 |
| Edward Levy | Quintet (1967) | 1971 |

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|---|---|---|
| Peter Lewis | Images (1962; orchestral version, 1967) | 1969 |
| Robert Hall Lewis | Divertimento for Six Instruments (1969) | 1969 |
| | Symphony No. 2 | 1973 |
| Jorge Liderman | For Orchestra (1988; TMC-Paul Jacobs Memorial Fund Commission) | 1988 |
| Peter Lieberson | Concerto for Four Groups of Instruments (1973; TMC-Fromm Commission) | 1973 |
| | Raising the Gaze (1988) | 1988 |
| | Tashi Quartet (1978-79) | 1989 |
| | Ziji (1987) | 1988 |
| György Ligeti | Adventures; Nouvelles Aventures (1962-65) | 1971 |
| | Atmospheres (1961) | 1982 |
| | 10 Pieces for Woodwind Quartet (1968) | 1973 |
| | Artikulation (1958) | 1968 |
| | Kammerkonzert (1969-70) | 1979 |
| | Monument-Selbstporträt-Bewegung, Three movements for two pianos (1976) | 1987 |
| | Trio for violin, horn, and piano (1982) | 1985 |
| Rodney Lister | Warble (1983; TMC-Fromm Commission) | 1983 |
| Jonathan Lloyd | Feuding Fiddles (1986) | 1986 |
| | Won't it Ever Be Morning? (1980) | 1983 |
| Anestis Logothetis | Odyssey (1964) | 1975 |
| Edwin London | 23rd Psalm | 1966 |
| | A Washington Miscellany | 1967 |
| | Portraits of Three Ladies (American) (1967) | 1968 |
| | Psalm of These Days III (1978) | 1980 |
| Armin Loos | Percepts (1969) | 1977 |
| Otto Luening | Symphonic Interlude No. 2 (1935) | 1980 |
| | Symphonic Interlude No. 3 (1976) | 1980 |
| Vincent Luti | Cantata: Desiderata (1968) | 1971 |
| Witold Lutosławski | Chain 2, Dialogue for violin and orchestra (1985) | 1987 |
| | Concerto for oboe, harp, and chamber orchestra (1980) | 1984 |
| | Preludes and Fugues for 13 solo strings (1972) | 1977 |
| Donald Lybbert | Lines for the Fallen (1968) | 1970 |
| Tod Machover | Electric Etudes (1983) | 1984 |
| | Flora (1989) | 1989 |
| | Excerpt from VALIS (1987-88) | 1988 |
| Bruno Maderna | Giardino Religioso (1972) | 1972; 1974 |
| | Oboe Concerto (1962) | 1971 |
| | Satyricon (1973) | 1973 |
| Ivo Malec | Mavena (1957) | 1967 |
| Ursala Mamlok | Sextet (1977) | 1979 |
| | Movements for Flute, Double Bass, and Percussion | 1967 |
| Joseph Maneri | Chamber Piece for Woodwinds, Brass, and Percussion (1968) | 1968 |
| Jean-Etienne Marie | Obediens usque ad mortem (1968) | 1970 |
| Igor Markevich | 'Le Nouvel Age,' Symphonie concertante pour orchestre (1938) | 1981 |
| Michael Martin | Composition for 9 Instruments (1977; TMC-Fromm Commission) | 1977 |

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|---|---|---|
| Donald Martino | B, a, b, b, it, t (1966) | 1966 |
| | Cinque Frammenti (1962) | 1971 |
| | Composition for Orchestra | 1965 |
| | Concerto for Wind Quintet (1964; TMC-Fromm Commission) | 1964 |
| | Notturno (1973) | 1973 |
| | Parisonatina al'dodecafonia (1964) | 1966 |
| | Seven Pious Pieces (1971) | 1977 |
| | Trio for Violin, Clarinet, and Piano (1959) | 1964 |
| Bohuslav Martinů | Nonet | 1968 |
| Salvatore Martirano | Cocktail Music | 1966 |
| | Kyrie | 1966 |
| | Octet | 1967 |
| Bruce Mather | Madrigal II (1968) | 1972 |
| Colin Matthews | Fourth Sonata, for orchestra (1974/75) | 1988 |
| Walter Mays | Islands (1981; TMC-Fromm Commission) | 1981 |
| William Thomas McKinley | Concertino (1976) | 1977 |
| | Paintings II (1975) | 1976 |
| | Paintings IV (1978) | 1979 |
| | Paintings VI: To Hear the Light Dancing (1981) | 1982 |
| | Premises and Expositions (1968; TMC-Fromm Commission) | 1968 |
| Michael McNabb | Dreamsong (1978) | 1988 |
| Joyce Mekeel | Serena (1975; TMC-Fromm Commission) | 1975 |
| John Melby | Concerto for Violoncello and Computer-Synthesized Tape (1981) | 1983 |
| Olivier Messaien | Poèmes pour Mi (1936) | 1975 |
| | Quator pour la fin du temps (1941) | 1975 |
| | Turangalîla-Symphonie for Piano, Ondes Martenot, and Orchestra (1946-8) | 1975 |
| | Visions de L'Amen (1943) | 1975 |
| | Cantéyodjayâ (1948) | 1986 |
| | Le Merle Noir (1952) | 1972 |
| | L'Ascension (1932) | 1975 |
| | Oiseaux Exotiques (1955) | 1975 |
| | Sept Haikai (1962) | 1988 |
| Darius Milhaud | The Death of a Tyrant (1932) | 1982 |
| | L'homme et son desir, Opus 48 (1918) | 1974 |
| Francis Miroglio | Phases (1968) | 1981 |
| Krôdo Môri | Premier Beau Matin de Mai (1987) | 1987 |
| Stephen L. Mosko | The Road to Tiphareth (1986) | 1989 |
| Lawrence Moss | Exchanges (1968) | 1968 |
| Thea Musgrave | Chamber Concerto No. 1 (1962) | 1965; 1976 |
| Fredric Myrow | Music for Orchestra (1965; TMC-Fromm Commission) | 1965 |
| | Songs for the Japanese: At Twilight, Haiku (1965; TMC-Fromm Commission) | 1965 |
| Conlon Nancarrow | Piece No. 1 for Small Orchestra (1943) | 1987 |
| | Piece No. 2 for Small Orchestra (1986) | 1987 |
| Marc Neikrug | Mobile (1981) | 1986 |
| Robert Newell | Concerto for Piano and Chamber Orchestra (1964; TMC-Fromm Commission) | 1964 |
| | The Trojan Women | 1964 |

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|---|---|---|
| Luigi Nono | Il Canto Sospeso (1956) | 1970 |
| | Sarà Dolce Tacere (1960) | 1973 |
| Anders Nordentoft | Entgegen (1985) | 1988 |
| Per Nørgaard | Prelude and Ant-Fugue (1982) | 1988 |
| Bayan Northcott | Sextet (1984/85) | 1988 |
| Harold Oliver | The Brandenburg Concerto (or Americana-isms) (1977) | 1978 |
| Julian Orbon | Himnus ad Galli Cantum | 1965 |
| Arvo Pärt | If Bach had been a bee-keeper (1976/84) | 1988 |
| Stephen Paulus | Letters for the Times (1980; TMC-Fromm Commission) | 1980 |
| Krzysztof Penderecki | Anaklasis (1960) | 1970 |
| Ronald Perera | Chamber Concerto (1983) | 1984 |
| John MacIvor Perkins | Caprice (1963) | 1964 |
| | Music for Thirteen Players (1964; TMC-Fromm Commission) | 1964 |
| George Perle | Concertino for Piano, Winds, and Timpani (1979) | 1980 |
| | Fifth String Quartet (1967) | 1967 |
| | from Thirteen Dickinson Songs (1977/78) | 1985 |
| | Monody I, for solo flute (1960) | 1987 |
| | Monody II, for solo double bass (1962) | 1987 |
| | New Fanfares (1987) | 1987 |
| | Serenade No. 3 for piano and chamber orchestra (1983) | 1987 |
| | Songs of Praise and Lamentation (1974) | 1987 |
| | Woodwind Quintet No. 4 (1985) | 1986 |
| Vincent Persichetti | Night Dances for Orchestra (1970) | 1982 |
| Stanley Persky | Composition: From a Graphic Design | 1967 |
| Peter Phillips | Music for Wind Quintet | 1967 |
| Daniel Pinkham | Stabat Mater, for Soprano Solo and Chorus | 1964 |
| Walter Piston | Divertimento (1946) | 1977 |
| | Piano Quartet (1964) | 1964 |
| | Ricercare (1967) | 1969 |
| Raoul Pleskow | Music for Seven Players | 1966 |
| Gundaris Poné | Diletti Dialettici (1973) | 1979 |
| Charles Porter | Lyricscape (1987) | 1988 |
| Mel Powell | Filigree Setting for String Quartet | 1966 |
| | Haiku Settings (1961) | 1972 |
| | Immobiles I, II, III, IV for Tape and/or Orchestra (1967) | 1968 |
| Morgan Powell | Windows (1977) | 1980 |
| Tibor Pusztai | Nocturnes (1971) | 1972 |
| | Requiem Profana (1973) | 1974 |
| | Woodwind Quintet (1974) | 1975 |
| Shulamit Ran | A Prayer (1981) | 1982 |
| | Ensembles for 17 (1975; TMC-Fromm Commission) | 1975 |
| J.K. Randall | Demonstrations | 1965 |
| | Lyric Variations for Violin and Computer (Variations I-XIV only) | 1968 |
| | MUDGETT: monologues by a mass murderer (1965) | 1965 |

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|---|---|---|
| Bernard Rands | Canti Lunatici (1981) | 1982 |
| Karl Aage Rasmussen | Genklang (1972) | 1984 |
| David Reck | A Study in Proportions, or How to Stop Worrying and Love the Row | 1965 |
| | Number Two (1965; TMC-Fromm Commission) | 1965 |
| Steve Reich | Music for Pieces of Wood | 1980; 1987 |
| Aribert Reimann | Reflexionen (1965) | 1980 |
| Roger Reynolds | Blind Men (1966; TMC-Fromm Commission) | 1966 |
| | Fantasy for Pianist | 1966 |
| Phillip Rhodes | Autumn Setting (1969) (1969; TMC-Fromm Commission) | 1969 |
| | Quartet for flute, violin, cello, and harp (1975) | 1978 |
| Wallingford Riegger | Study in Sonority | 1967 |
| Michael Riesman | Chamber Concerto (1969) | 1974 |
| Wolfgang Rihm | Chiffre III (1983) | 1984 |
| Dennis Riley | Concertino (1976; TMC-Fromm Commission) | 1976 |
| Terry Riley | Conquest of the War Demons (1986) | 1987 |
| Jean-Claude Risset | Sketches: Duo for One Pianist (1989) | 1989 |
| | Songes | 1986 |
| | Sud, first movement | 1987 |
| George Rochberg | Black Sounds (1965) | 1966 |
| | Violin Concerto (1974) | 1976 |
| Robert X. Rodriguez | Estampie (1981) | 1983 |
| E. Amelia Rogers | Greenhouse (1979) | 1980 |
| Ned Rorem | Last Poems of Wallace Stevens (1971-72) | 1987 |
| David Rothenberg | In The Rainforest (1989) | 1989 |
| Poul Ruders | Manhattan Abstraction (1982) | 1986 |
| Carl Ruggles | Evocations for Orchestra | 1972 |
| | Men and Mountains (1927) | 1965; 1976 |
| Loren Rush | Mandala Music—Improvisations for Three or More Performers | 1964 |
| | Nexus 16 (1964; TMC-Fromm Commissions) | 1964 |
| Kaija Saariaho | Lichtbogen (1985-86) | 1989 |
| Erik Satie | Socrate | 1971 |
| Robert Saxton | Concerto for Orchestra (1984) | 1986 |
| Bruce Saylor | Turns and Mordents, Concerto for flute and orchestra (1977) | 1987 |
| Giancinto Scelsi | Anahit for Violin and Orchestra (1965) | 1971 |
| R. Murray Schafer | Epitaph for Moonlight (1968) | 1980 |
| | Gita (1966; TMC-Fromm Commission) | 1966 |
| Tona Scherchen | Lo̊ (1978-79) | 1981 |
| David Schiff | Scenes from Adolescence (1984) | 1988 |
| Alfred Schnittke | Symphony No. 4 (1983) | 1989 |
| Arnold Schoenberg | Chamber Symphony, Opus 9 (1906) | 1977 |
| | Die glückliche Hand, Opus 18 (1910-13) | 1968 |
| | Pierrot Lunaire (1912) | 1974; 1981 |
| | String Quartet No. 3 (1927) | 1974 |
| | String Trio, Opus 45 (1946) | 1974; 1983 |
| | Suite, Opus 29 (1926) | 1978; 1986 |
| | Three Pieces for Chamber Orchestra (1910) | 1980 |
| | Variations for Orchestra, Opus 31 (1926-28) | 1974 |

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| William Schottstaedt | Water Music, first movement | 1987 |
| Gunther Schuller | Concertino da Camera (1971) | 1986 |
| | Double Quintet (1961) | 1971 |
| | Duologue for violin and piano (Four Characteristic Pieces) (1983) | 1984 |
| | Little Brass Music (1962) | 1978 |
| | Quartet for 4 Basses (1947) | 1976 |
| | String Quartet No. 1 (1957) | 1964 |
| | Symphony for Brass and Percussion (1949) | 1975 |
| | Tre Invenzione (1972; TMC-Fromm Commission) | 1972 |
| | Triplum (1967) | 1967 |
| William Schuman | Holiday Song (1942) | 1980 |
| | Symphony No. 4 (1941) | 1980 |
| | The Young Dead Soldiers (1975) | 1977 |
| Joseph Schwantner | Chronicon for Bassoon and Piano (1967) | 1968 |
| Elliott Schwartz | Chamber Concerto II (1977) | 1982 |
| Peter Sculthorpe | String Quartet No. 8 (1969) | 1987 |
| Robert Selig | Variations for Brass Quintet (1967) | 1981 |
| | Chocorua (1972) | 1972 |
| Roger Sessions | Duo for Violin and Piano | 1967 |
| | From My Diary (1937-40) | 1980 |
| | Pieces for Piano (1976) | 1977 |
| | Sonata for Violin (1952-53) | 1980 |
| | String Quartet No. 2 (1950-51) | 1966 |
| | Symphony No. 2 (1944-46) | 1985; 1977 |
| | Turn, O Libertad (1944) | 1966 |
| | Violin Concerto (1935) | 1966 |
| Harold Shapero | Sonata for Piano Four-Hands (1941) | 1965; 1985 |
| | Sonata for violin and piano (1942) | 1984 |
| Ralph Shapey | Concerto for Cello, Piano, and String Orchestra (1986) | 1989 |
| | Dimensions (1960) | 1979 |
| | Evocations II (1979) | 1984 |
| | Evocations (1959) | 1969 |
| | Movements for Wind Quintet (1960) | 1981 |
| Bright Sheng | Three Chinese Love Songs (1988) | 1989 |
| Seymour Shifrin | In Eius Memoriam (1968) | 1974 |
| | The Odes of Shang | 1967 |
| Dmitri Shostakovich | String Quartet No. 13 in B-flat minor, Opus 138 | 1985 |
| | from 24 Preludes, Opus 34 | 1979 |
| | String Quartet No. 8, Opus 23 (1962) | 1979 |
| Sheila Silver | Canto (1979; TMC-Fromm Commission) | 1979 |
| Stanley Silverman | Canso (1964) | 1964 |
| | Elephant Steps (1968; TMC-Fromm Commission) | 1968 |
| | Planh | 1967 |
| Nikos Skalkottas | Octet (1931) | 1976 |
| | Ulysses, Symphony in one movement (The Return of Ulysses) (1942-43) | 1984 |
| Pril Smiley | Eclipse | 1968 |
| Dmitri Smirnov | First Symphony, The Seasons, Opus 30 (1980) | 1989 |
| Jolyon Brettingham Smith | The Ruins of Time (1974) | 1979 |
| Russell Smith | Tetrameron | 1965 |

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|---|---|---|
| Harvey Sollberger | Chamber Variations for Twelve Players and Conductor (1964; TMC-Fromm Commission) | 1964 |
| | Grand Quartet for Flutes | 1964 |
| | Impromptus (1967) | 1967 |
| Claudio Spies | LXXXV, Eights and Fives for Strings and Clarinets (1967) | 1969 |
| Lewis Spratlan | Dance Suite (1973) | 1974 |
| | Three Ben Jonson Songs (1974) | 1980 |
| Don Stewart | The 200-bar Passacaglia (1972) | 1973 |
| David Stock | Dreamwinds (1975) | 1976 |
| Karlheinz Stockhausen | Hymnen (1969) | 1979 |
| Alan Stout | Cinq Visages de LaForgue (1971-77) | 1986 |
| Igor Stravinsky | Anthem (The dove descending breaks the air) (1962) | 1980 |
| | Chorale Variations on "Vom Himmel hoch" (1956) | 1988 |
| | Duo Concertante (1932) | 1986 |
| | L'Histoire du Soldat (1918) | 1969 |
| | Movements for Piano and Orchestra (1958-59) | 1987 |
| | Le Sacre du printemps (1911-13) | 1972 |
| | Septet (1953) | 1987 |
| | Variations (Aldous Huxley in memoriam) (1963-64) | 1989 |
| Tison Street | String Quintet (1974; TMC-Fromm Commission) | 1974 |
| Morton Subotnick | Friday, Saturday, Coda, from The Key to Songs (1985) | 1988 |
| Robert Suderburg | Chamber Music III (1973) | 1976 |
| Donald Sur | Catena III (1975/76) | 1981 |
| William Sydeman | Quartet for Flute, Violin, Clarinet, and Piano | 1964 |
| | The Lament of Elektra | 1964 |
| Yoshihisa Taira | Fusion (1971) | 1981 |
| | Hierophonie V (1974) | 1977 |
| Tōru Takemitsu | Dream/Window (1985) | 1986 |
| | From Far Beyond Chrysanthemums and November Fog, for violin and piano (1983) | 1986 |
| | Munari by Munari (1971) | 1978 |
| | Rain Coming (1982) | 1983 |
| | Rain Tree (1981) | 1987 |
| | Rocking Mirror Daybreak (1983) | 1986 |
| | Water-Ways (1977) | 1986 |
| Louise Talma | The Ambient Air (1983) | 1987 |
| Rick Taube | Jubjub | 1986 |
| Ira Taxin | Fanfares and Dialogues (1974) (1976; TMC-Fromm Commission) | 1976 |
| Ivan Tcherepnin | Solstice/1984 (1983) | 1984 |
| Leslie Thimmig | Seven Profiles for string quartet (1970) | 1970 |
| Andrew Thomas | Fear No More the Heat O' Th' Sun (1975) | 1980 |
| Francis Thorne | Six Set-Pieces (1967) | 1980 |
| Nicholas Thorne | Chaconne: Passion of the Heart (1983) | 1986 |
| John Thow | All Hallows (1982) | 1985 |
| Sir Michael Tippett | Praeludium (1962) | 1978 |
| Franz Tischhauser | Octet (1953) | 1981 |
| Michael Torke | Ecstatic Orange (1985) | 1986 |

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|---|---|---|
| Joan Tower | Breakfast Rhythms I/II (1975) | 1979 |
| | Platinum Spirals (1976) | 1984 |
| Giles Tremblay | Souffles (Champs II) (1968) | 1971; 1971 |
| | Vers le soleil | 1978 |
| Lester Trimble | Four Fragments from the Canterbury Tales (1958) | 1981 |
| | Panels I (1970) | 1973 |
| Preston Trombly | Chamber Concerto for Piano with Instruments and Percussion (1975; TMC-Fromm Commission) | 1975 |
| Barry Truax | Solar Ellipse | 1987 |
| Richard Trythall | Continuums (1968) (1968; TMC-Fromm Commission) | 1968 |
| Mark-Anthony Turnage | On All Fours (1986) | 1987 |
| Chinary Ung | Mohori (1974) | 1976 |
| Erich Urbanner | Klavierkonzert '76 (1976) | 1983 |
| Vladimir Ussachevsky | Creation: Prologue (1961) | 1967 |
| Edgard Varèse | Amériques (1918/22) | 1979 |
| | Arcana (1925-27) | 1983 |
| | Intégrales (1925) | 1970 |
| | Ionisation (1931) | 1980 |
| | Nocturnal (1961) | 1967 |
| | Octandre (1924) (1942) | 1968; 1978 |
| Alejandro Viñao | Go (1981) | 1988 |
| George Walker | Sinfonia for Orchestra (1984) (1984; TMC-Fromm Commission) | 1984 |
| John Watrous | Intermezzi (1986) | 1988 |
| | Protean Geographies (1989; TMC-Paul Jacobs Memorial Fund Commission) | 1989 |
| Ben Weber | Consort of Winds (1976) | 1979 |
| | Five Pieces for cello and piano, Opus 13 (1941) | 1984 |
| Anton Webern | Concerto for Nine Instruments, Opus 24 | 1968 |
| | Quartet, Opus 22 (1930) | 1989 |
| | Variations for Orchestra, Opus 30 | 1972 |
| | Vier Lieder, Opus 13 (1914-18) | 1972 |
| Kurt Weill | The Yes-Man (Der Jasager) (1930) | 1972 |
| Henry Weinberg | Cantus Commemorabilis (1966; TMC-Fromm Commission) | 1966 |
| | String Quartet No. 2 | 1966 |
| Louis Weingarden | Seven Poems of Constantine Cavafy (1971; TMC-Fromm Commission) | 1971 |
| Chou Wen-Chung | Cursive (1963) | 1970 |
| | Pien | 1967 |
| Peter Westergaard | Spring and Fall: To a Young Child | 1988 |
| George Wilson | Concatenations (1967) | 1970 |
| Olly Wilson | Piano Trio (1978) | 1979 |
| | Voices (1970; TMC-Fromm Commission) | 1970 |
| David Winkler | Concerto for Piano and 12 Instruments (1974; TMC-Fromm Commission) | 1974 |
| Trevor Wishart | Vox 5 (1986) | 1988 |
| Christian Wolff | Septet (1964) | 1976 |
| Stefan Wolpe | From Here on Farther (1969) | 1985 |
| | In Two Parts for six instruments (1962) | 1966 |

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| | Piece in two parts for violin alone (1964) | 1986 |
| | Quartet for Oboe, Cello, Percussion, and Piano (1954) | 1967 |
| | Seven Pieces for Three Pianos (1951) | 1989 |
| | Sonata for violin and piano (1949) | 1986 |
| | String Quartet (1968-69) | 1989 |
| Maurice Wright | Stellae (1978; TMC-Fromm Commission) | 1978 |
| Charles Wuorinen | Concerto for Amplified Violin and Orchestra (1972; TMC-Fromm Commission) | 1972 |
| | Bassoon Variations, Accompanied by Harp and Percussion (1972) | 1974 |
| | Chamber Concerto for Flute and Ten Players (1964; TMC-Fromm Commission) | 1964 |
| | Contrafactum, Parts I and II (1969) | 1971 |
| | Janissary Music (1966) | 1967 |
| | Piano Variations (1963) | 1964 |
| | Time's Encomium I and II (1969) | 1970 |
| Yehudi Wyner | De Novo (1971) | 1978 |
| | Fragments from Antiquity (1978/81) | 1981 |
| | In memory of Luigi Dallapiccola | 1977 |
| | Intermedio (1974) | 1976 |
| | On this most voluptuous night, Five songs on texts by William Carlos Williams | 1986 |
| | Serenade (1958) | 1977 |
| Jürg Wyttenbach | Paraphrase (1968) | 1969; 1970 |
| Yannis Xenakis | Eonta (1964) | 1968 |
| | Presephassa (1972) | 1977 |
| James Yannatos | Suite for Six (1968) | 1969 |
| Jay Alan Yim | Geometry and Delirium (1987-89) | 1989 |
| | Karenas (1986) | 1987 |
| | Shiosai | 1986 |
| Rolv Yttrehus | Music for Winds, Percussion, Cello, and Voices (1969) | 1971 |
| Julian Yu | Medium Ornamented Fuga Canonica (1988) | 1988 |
| Isang Yun | Octet for clarinet, bassoon, horn, and string quintet (1978) | 1981 |
| Ramon Zupko | Life Dances (1981; TMC-Fromm Commission) | 1981 |
| Ellen Taaffe Zwilich | Clarino Quartet (1977) | 1979 |
| | Sonata in Three movements for violin and piano (1973-74) | 1984 |

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CPP/ Belwin specializes in educational music for band, orchestra and choir, the extensive Kalmus miniature score and classical standards catalog, and concert material by composers such as Leroy Anderson, Carlos Chavez, Elliot Del Borgo, Morton Gould, Roy Harris, Martin Mailman, Gian Carlo Menotti, Vaclav Nelhybel, James Ployhar, Alfred Reed, H. Owen Reed, Leo Sowerby and Virgil Thomson.

LUKAS FOSS
March from *Griffelkin* (new version, 1989)

Dita Krenberga, Claudia Walker, flutes
Karen Jones, piccolo
Disa English, Paul Opie, oboes
Phillip Koch, English horn
Gary Ginstling, Sharon Kam, clarinets
Allan Kolsky, bass clarinet
James Rodgers, Laura Finnell, bassoons
Daniel Burdick, contrabassoon
Lisa Aplikowski, Margaret Howard, Kristin Jurkscheit,
Tracy Leonard, horns
Peter Margulies, Wade Weast, Jeffrey Luke, Wayne duMaine, trumpets
Kevin Roberts, Jay Evans, trombones
Mark Cantrell, bass trombone
Robert Rittberg, tuba
Richard Benjafield, timpani
Alan Megna, Robert Slack, David Herbert, percussion

Lukas Foss, conductor

Lukas Foss, this summer's Composer-in-Residence at Tanglewood, was born in Berlin, Germany, on August 15, 1922, and lives in New York City. He demonstrated precocious musical gifts when he began studying piano and theory in his native Berlin, working on the music of the great Classical masters. In 1933 his family moved to Paris, where he studied piano, composition, orchestration, and flute. In 1937 his family came to America, and the talented teenager continued his studies at the Curtis Institute in Philadelphia. He continued to develop as a triple threat--pianist (working with Isabella Vengerova), conductor (with Fritz Reiner), and composer (with Rosario Scalero and Randall Thompson. In 1940 he was invited by Serge Koussevitzky to be part of the first class at the Berkshire Music Center, where, like his fellow student that summer, Leonard Bernstein, he was eager to pursue all aspects of music. Foss came back to Tanglewood for each of the next several summers. Then, in 1944, the year he turned twenty-two, his cantata *The Prairie* (a setting of Carl Sandburg's poem), made a considerable splash when it was premiered by Robert Shaw and his Collegiate Chorale, receiving the New York Critics Circle award.

In 1943 Koussevitzky hired Foss as the pianist of the Boston Symphony Orchestra. He had little to do, since few orchestral scores call for a pianist, and this allowed him plenty of time to work on his own music, which was precisely Koussevitzky's aim in making the appointment. Foss remained with the Boston Symphony until 1949. During that time he became, at twenty-three, the youngest composer ever to win a Guggenheim Fellowship.

After some time spent in Rome as a Fellow at the American Academy in 1950, Foss moved to Los Angeles to teach at UCLA. He also directed the Ojai Festival and founded the Improvisation Chamber Ensemble at UCLA, in order to experiment with musical improvisation in a contemporary style of concert music. He was named music director of the Buffalo Philharmonic in 1963, and since that time he has remained active as a conductor, particularly with the Milwaukee Symphony Orchestra (1981-86) and the Brooklyn Philharmonic (1971 to the present), where he oversees a particularly interesting and adventurous program.

Foss has always been interested in the whole range of musical possibilities. From the early years to the present his works show the record of an inquiring mind, and--more than that--the mind of someone who loves music and who absorbs ideas and procedures from all over, then transmutes them with the philosopher's stone of his own imagination into new guises. On the surface one would be hard put to identify the spacious, almost romantic rhetoric of *The Prairie*, with the composer of *Time Cycle*, for soprano and orchestra, with its improvised interludes, or to find the rather Stravinskyan *Parable of Death* emanating from the same musical imagination as the *Baroque Variations*, which cheerfully twist passages from some of the most familiar Baroque composers; or yet again the Third String Quartet, with its obsessive, hypnotic repetitions, as opposed to the *Renaissance Concerto*, which the composer has described as "living myself into an era." These diverse pieces, ranging widely in mood and character, share an extraordinary technical aplomb controlled by a searching, open musical mind that has never lost its sense of wonder.

*Griffelkin*, an opera "for children from 8 to 80" is yet another example of the Foss's breadth. Based on a German fairy-tale and conceived as a kind of latter-day *Magic Flute*, offering a depth of meaning in a surface of relative simplicity and directness, the 90-minute opera was composed for NBC Television (which, in the long-vanished era of th 1950s, used to offer an adventurous program of televised opera, including new works composed for the medium). *Griffelkin* was premiered on television in 1955, though cut to almost half its length. Its theatrical premiere took place at Tanglewood in this very theater, the following summer. It seems more than likely that the forthcoming publication of the vocal score will give *Griffelkin* a new lease on life as an American opera appealing to general audiences.

It has become a tradition to open the Festival of Contemporary Music with a new fanfare composed by the year's Composer-in-Residence at the Tanglewood Music Center. This year, Lukas Foss has created his festive opening piece from the march in the opera *Griffelkin*; it here receives its first performance in this version.

AARON COPLAND
*Hear Ye! Hear Ye!*

Steven Frucht, Nancy Dahn, Alison Harney, Florence Altenburger, Xiao-cao Xia, Chizuko Ishikawa, Nancy Shoop, Ann Shiau, first violins
Dian Folland, Lydia Forbes, Laurie Landers, Timothy Schwarz, Mahoko Eguchi, Lisa Matricardi, second violins
Jenny Douglass, Debra Shufelt, Ralph Farris, Hui Liu, violas
Mark Votapek, Derek Barnes, Eileen Moon, Rachel Young, cellos
Dennis Roy, Stephen Schermer, basses
Dita Krenberga, flute
Claudia Walker, flute, piccolo
Pierre Roy, oboe
Jennifer Kuhns, oboe, English horn
Gary Ginstling, Allan Kolsky, clarinets
Karen Pierson, Bill Buchman, bassoons
Steven Replogle, Katherine Canfield, horns
Wayne duMaine, Jeffrey Luke, trumpets
Brian Diehl, Jay Evans, trombones
Robert Slack, Alan Megna, Scott Robinson, David Herbert, percussion
Sara Laimon, piano

Oliver Knussen, conductor

Among Aaron Copland's best-known works are three ballets: *Billy the Kid*, *Rodeo*, *Appalachian Spring*, some of the most characteristic works in American music during the first half of the twentieth century. It seems almost inconceivable, then, that a full-scale ballet score by Copland should have been almost totally forgotten, but such is the case. Actually Copland had composed *two* ballet scores before coming up with the great success of *Billy the Kid*. The first of these, *Grohg*, was composed as a student work while he was studying with Nadia Boulanger. As a student work, he composed it largely for technical experience, with no expectation of seeing the piece on the stage (eventually he used some of the music for his Dance Symphony).

But his second ballet, *Hear Ye! Hear Ye!*, was commissioned by Ruth Page for her own company, and even as he was writing the music, Copland knew that a production was in the offing--indeed, he had to write unusually quickly in order to meet the production deadline. The commission came late in the summer of 1934, with a scheduled opening night in November. Ruth Page offered Copland the commission after discussing with him the scenario she had developed for a jazzy dance piece about murder in a nightclub. (Since the piece was to be produced in Chicago, where memories of Al Capone were all-too fresh, the subject matter was clearly current.)

Copland's own recollections (as published in the autobiography that he produced with Vivian Perlis, *Aaron Copland: 1900 to 1942*) recount the experience:

> The ballet...was to take place in a courtroom, and the plot consisted of three witnesses giving highly divergent accounts of the same nightclub murder; *Hear Ye! Hear Ye!* was a *Rashomon* type of story. Ruth, who was married to a lawyer, wrote the scenario. The idea sounded dramatic, different, and lively. It would be my first experience writing music for a ballet and knowing in advance that it would actually be staged....
>
> Ruth had given me the scenario and "some suggestions to the composer." The cast of characters was as follows: the judge, prosecuting and defense attorneys, six masked jurymen, a crowd of marionettes, twelve chorus girls, a nightclub hostess (Mae West type), her maid, a honeymoon couple, a Negro waiter, a cabaret dancer (Ruth Page), a male dancer, a jealous chorus girl, and a maniac. I was expected to write an overture, several jazz-influenced dances, and various special effects. After five weeks, I returned to Chicago with a working score of some forty minutes of music--most of it new, some of it drawn from my earlier ballet *Grohg*....
>
> Remisoff had designed flashy costumes and vivid effects for *Hear Ye! Hear Ye!* During the overture, a movie projector flashed lurid headlines onto a large overhead screen: "RED-HOT JAZZ!" "MURDER!" "GUILTY!" The music incorporated segments of "The Star-Spangled Banner," distorted to convey the corruption of legal systems and courts of law. For a bride and groom scene, I prepared a parody of Mendelssohn's "Wedding March." It seemed an effective way to emphasize the cynicism behind the innocence of newlyweds amid white doves and flowers. And for the doves, I composed a flowing flute passage in descending thirds. The ballet ended with the judge going

> berserk and the opposing lawyers gaily leaving the stage arm-in-arm to the dissonant "Star-Spangled Banner."

The ballet demonstrated Copland's skill in writing for the stage and his ability to create American-sounding music. It also sparked in him the desire to do more work in the theater. Thus he was more than open to Eugene Loring's suggestion, a short time later, that he compose a "cowboy ballet." The rest is history.

In 1935 Copland prepared a chamber-orchestra version of the score to *Hear Ye! Hear Ye!* This smaller instrumentation will be performed here, offering a rare opportunity to hear a long-lost work of the composer's early maturity, in the medium that he came to dominate in the next decade.

LUKAS FOSS
*Echoi*

By the time he composed *Echoi* (1960-63), Foss had become known--not to say notorious--for some recent works involving the element of improvisation within the framework of a complex modern idiom. This approach grew out of the Improvisation Chamber Ensemble founded at UCLA and culminated in *Time Cycle* for soprano and orchestra, with improvised interludes, which attracted great attention at its 1960 premiere by the New York Philharmonic under the direction of Leonard Bernstein (Adele Addison was the soloist). Critics and audiences both tend to latch onto "trends" and to assume that a composer's most recent work can somehow "explain" a later one. Thus it was easy to assume that *Echoi* (for piano, clarinet, cello, and percussion) also contained a substantial improvised component. Actually, this half-hour piece contains little that could be called improvisation. As the composer has noted,

> Though the aleatoric notion and even the "musical happening" are easily detected here, no share of the composition *per se* is ever relinquished to the performer--or to chance. Even the improvisatory moments toward the end are limited, directed, texturally controlls via footnotes or invented symbols.

Foss composed *Echoi* over a period of several years and heard individual movements, subsequently revised, before the entire piece was finished. Parts II and III were played in New York in the fall of 1961 by the Improvisation Chamber Ensemble; the same performers played a revised version of those sections on a European tour the following year. Part I and a further revision of Parts II and III were heard at Tanglewood in 1963; the first complete performance was given by the Group for Contemporary Music at Columbia University in November 1963.

The title *Echoi* (the Greek plural of the word for *echo*) has several musical connotations. Most commonly, of course, it refers to a sound that bounces back from a reflecting surface, producing a sort of natural and accidental canon. Such echoes occur frequently in the work, with instruments shadowing one another. *Echoi* were also the ancient Arabian modes, which could form the basic formulas for extended compositions. In the same sense, Foss's piece builds on collections of pitches, durations, and entrances (organized, but not "serial" in the customary sense of the word), to produce the

> "raw material," a scaffold which in the process of composition is gradually elimited, destroyed. In composing in this manner one surrounds oneself with serially derived material, picks and chooses, and composes in a free, willful manner with these materials, these note groups, much in the way one used to compose with single notes. Or--to put it another way--the composer, after having obtained an abundance of serial material, composes not by adding but by deleting, erasing, arranging, choosing.

The work's title can also be taken metaphorically, as in "echoes from a distance" or "echoes from the past." *Echoi II* contains literal canons and imitations in shadow sounds (distance), while *Echoi III* quotes a children's tune as a background element on the vibraphone (past)

> then distorted, violated, in the foreground (the present), faintly emerging again in the distance (triangle beaters inside the piano strings, *à la mandoline*), only to bse annihilated, canceled out by the menacing activity in the foreground. Finally, echoes result from "hearing double and triple" at the end of *Echoi IV*. Here the clarinet and cello imitate their own performance as it emerges from two loudspeakers (two pre-recorded tape tracks). It could be argued that here the echoes do not follow, but precede, anticipate.

All four participants play from the full score, where at some points, the rhythmic notation is proportional. In the last movement, the percussionist must strike an anvil at random, which forces the other players to jump back to an earlier passage, an *idée fixe*. The pianist begins a climactic monologue, obsessively taking control of the work; only the intervention of the percussionist--who invades the innards of the piano directly--can put a stop to it. These are some of the elements of "happening" mentioned in Foss's own commentary, but despite such moments, *Echoi* is conceived throughout for the ear more than for the eye.

--Steven Ledbetter

Monday, July 31, 1989 at 7:30 p.m., Chamber Music Hall

## EXPERIMENTS IN MUSICAL INTELLIGENCE (EMI) — DAVID COPE

**Experiments in Musical Intelligence** was begun in 1981 by David Cope to extend his own compositional tools by computational means. In the process of attempting to program his musical style, he discovered procedures to emulate compositions in the styles of various classical and contemporary composers. Pattern-matching (an artificial intelligence technique) reveals often repeated "signatures" which can be inserted into computer-created tonal works thus creating new compositions in the styles of these composers. The results have seemed interesting enough to present in concert.

## SONATA, FIRST MOVEMENT (1989) — EMI/MOZART

The **Experiments in Musical Intelligence** computer-composed sonata follows standard Allegro-Andante-Presto forms of which the Allegro will be heard this evening. Three Mozart sonatas (K.s 283, 309, and 457) were used for signature gathering. These were then applied to new melodic and harmonic materials created from generic tonal protocols of classic traditions. Cadences, textures, sequenced gestures and various ostinati show evidence of derived material while actual themes and harmonic progressions demonstrate computer generation.

## RAG (1989) — EMI/JOPLIN

This computer-composed rag in the style of Scott Joplin utilized exactly the same rules-based tonal materials generator as the *EMI-Mozart* but with a rag form. The special rhythms, harmonic progressions, melodic configurations, etc., that are reminiscent of Joplin all are derived from pattern-matching three rags (*Elite Syncopations, A Breeze from Alabama* and *Rag-Time Dance*) for style signatures.

- Notes by D. Cope

**David Cope** (b.1941, San Francisco) followed studies on the piano and violoncello, before completing degrees in composition at Arizona State University and the University of Southern California. His over seventy published compositions have been performed throughout the U.S. and abroad, by such ensembles as the Vermont, Pittsburgh, Indianapolis and Santa Cruz symphony orchestras. His music is widely recorded on the Folkways, Opus One and Discant labels, and extends from works for large ensembles to those for soloists with electronic and computer-generated tape. Cope's four major books on avant garde techniques are considered by many required reading for courses on new music. His New Directions in Music now appears in its fifth edition. New Music Composition, containing over 300 original musical examples composed for the book, and New Music Notation continue to be standard reference manuals. His articles in Computer Music Journal (Winter 1987) and AI Expert (March 1988), among others, describe his work on EMI. Cope is currently Professor of Music at the University of California at Santa Cruz, where he teaches composition and theory.

## ÇOGLUOTOBÜSISLETMESI (1981) CLARENCE BARLOW

*Çogluotobüsisletmesi* was generated by a series of computer programs designed and written by the composer. It is a thirty-minute polyphonic composition in an extreme sense: its several layers run parallel to each other in time but at different speeds, and their separate textural consistencies can be described as pointillistic, melodic, chordal, rhythmically smooth or jerky, as the case may be. In addition to this, the music varies from tonal to quasi atonal, metric to quasi ametric, eventful to sparse; all changes take place with great continuity, so that the piece forms one organic whole, without any seams showing (the computer took care of that!). Work on the composition was preceded by a long period of research: it was musically shaped not only by the important acoustic findings of Plump and Levelt in the field of consonance and dissonance; it was made possible by an effective algebraic representation of the phenomenon of tonality, intervals arising as they do from prime numbers and their products - the result was an efficient method for creating tonal fields of variable strength. A study of the prosody of meter was also indispensible for the composition of the piece. This extremely virtuosic composition is for two or more hands. Although a reduced version of the piece may be performed by a single pianist, the entire work will be heard this evening in a new realization designed especially for the Yamaha Disklavier. The title of the piece comes from the name of a bus company which caught the composer's imagination while on vacation in Turkey.

- Notes by Clarence Barlow

**Clarence Barlow** (b.1945, Calcutta) was born into Calcutta's English-speaking minority. His first compositions date from 1957. After obtaining a science degree in 1965, he steeped himself for a time in the classical music of Northern India as well as in medieval European music, while at the same time independently writing his first twelve-tone compositions. 1968 marked his move to Cologne, West Germany, where he studied electronic music and composition at the Music Academy with Herbert Eimert, Bernd Alois Zimmermann and Karlheinz Stockhausen until 1973. In 1971 he used a computer for the first time as a compositional aid: an interest in tonality and metricism based on number theory commenced at the same time, resulting in publications on the topic from 1980 onwards. Since 1969 he has worked in various European electronic studios as well as taught at diverse music institutions - he was appointed lecturer for Computer Music at Cologne Music Academy in 1984. In 1986 he was instrumental in founding GIMIK, a center for computer music based in Cologne.

August 1, 1957

AARON COPLAND
*As It Fell Upon a Day*, for soprano, flute, and clarinet (1923)
*Alone* (two versions, 1921-1922)
*Into the Streets May First* (1934)
Two Songs from the movie *The North Star* (1943)

These are small works, minor compositions compared to Copland's monumental Piano Variations, his ballets, symphonies, and operas, the Emily Dickinson songs, the film scores. For all their diminutive size they are noteworthy for revealing some of the earliest work by Copland that we are ever likely to hear or demonstrating in a small way Copland's political activity in the '30s, which surely played a role in the more accessible style of his music of that time.

*As it fell upon a day* was one of the first Copland works to be performed in public, and one of the first to attract critical attention, even though it was conceived simply as a class assignment when he was studying with Nadia Boulanger. Copland spent the summer of 1923 in Vienna with Harold Clurman; there he composed the work to meet Boulanger's requirement of a piece for flute and clarinet. But he went a step further by adding a solo voice to set a madrigalesque poem by Richard Barnefield (1574-1627). The assignment was to write for the two instruments in imitative counterpoint, and this Copland does in the introduction. The text is treated freely, and occasionally the harmonies suggest the modal music of the Renaissance. But, as one critic wrote of its premiere in Paris, on February 6, 1924, "With so few instruments, a composer cannot bluff; he must play fair." He felt that the young American composer demonstrated in this piece "a technique which is already highly finished."

As it fell upon a day

As it fell upon a day
In the merry month of May
Sitting in a pleasant shade
Which a grove of myrtles made
Beasts did leap and birds did sing
Trees did grow and plants did spring
Ev'rything did banish moan
Save the nightingale alone
She poor bird as all forlorn
Lean'd her breast uptill a thorn
And there sung the doleful'st ditty
That to hear it was great pity
Fie fie fie now would she cry
Tereu tereu by and by
That to hear her so complain
Scarce I could from tears refrain
For her griefs so lively shown
Made me think upon mine own
Ah! thought I thou mourn'st in vain
None takes pity on thy pain
Senseless trees they cannot hear thee
Ruthless bears they will not cheer thee
King Pandion he is dead
All thy friends are lapp'd in lead
All thy fellow birds do sing
Careless of thy sorrowing
Even so poor bird like thee
None alive will pity me.
--Richard Barnefield

During his early years of study in Brooklyn, Copland composed mostly piano pieces and songs, but he began to study the ways other instruments might be used as well. He did this partly through essays in reorchestrating standard works, partly through original composition with a limited number of instruments. In addition, at tried writing different versions of at least one of his songs, *Alone*, with different scorings including a version for voice and orchestra. In 1921 he wrote the version for voice, piano, and viola, which will be heard here in its first performance. The following year he rewrote the piece substantially, to its general improvement, for voice and piano; that version was published only in 1984.

Alone

I shall never see your tired sleep
In the bed that you made beautiful,
Nor hardly ever be a deam
That plays by your dark hair.
Yet, I think I know your turning sigh
And your trusting arms' abandonment,
For they are the picture of my night,
My night that does not end.

During the late 1930s, Copland reached a broad musical audience with orchestral works and ballets that made use of familiar popular and folk tunes in a richly imagined way. But once he aimed even more broadly, to write a song truly designed for the masses. The continuing breadlines and joblessness of the Depression inevitably helped increase the development of workers' organizations of left-leaning political hues. Copland was at least tangentially involved with the Composers Collective, which had grown out of the Pierre Degeyter Club (named after the composer of "The Internationale"). In 1934 the Collective organized a competition for a May Day song of solidarity designed to be sung by the masses; most of the composers in the Collective produced a setting of the required text, adapted from a poem by Alfred Hayes, then met in committee to critique their songs, both as abstract compositions and as practical numbers for performance by relatively untrained workers' choruses. Copland's setting was selected as the best one, even though everyone admitted that it would never likely be sung on a picket line. The song was published in *The New Masses* for May 1, 1934--Copland's first and last formal contribution to the art of the proletariat.

Into the Streets May First

Into the streets May first
Into the roaring Square
Shake the midtown towers,
Crash the downtown air
Come with a storm of banners
Come with an earthquake tread
Bells, ring out of your belfries!
Red flag, leap out your red!
Out of the shops and factories,
Up with the sickle and hammer;
Comrades, these are our tools:
A song and a banner.

--Alfred Hayes

Copland had already written scores for several films (*The City*, *Of Mice and Men* [both 1939], and *Our Town* [1940]) when he was asked to write a score for a wartime film with a screenplay by Lillian Hellman. The plot was set in a

Russian town that was destroyed by the Nazis. With elaborate scenic effects (especially in the burning of the town) and a cast that included Anne Baxter, Dana Andrews, Walter Huston, Farley Granger, and Erich von Stroheim, the Sam Goldwyn production was designed as a kind of dramatic wartime propaganda. In addition to creating the film's score (still unpublished), Copland wrote several songs with lyrics by Ira Gershwin, of which these two are the published legacy of the score.

### Song of the Guerrillas

Rally round, come and take your stand.
Rise up, there's a threat to our land.
Now's the time man can prove his worth
Fighting for the land of his birth
Smashing those who would conquer the earth.

From field and tower,
In snow or shower,
Thru day, thru night,
Guerrillas fight
The butchers' bloody power.
His guns keep drilling,
Our graves he's filling,
But men grow brave
Who fight to save
The land that they were tilling.
From forest, from river,
With rifle, hatchet, and stone,
Our land we'll deliver
Back to its own.
The dream we cherish
Can never perish
Our banners will fly as before
And we'll know freedom once more.

--Ira Gershwin

### Younger Generation

If I eat too much jam,
Mother, look how young I am,
Father dear, please recall
That at once time you were small.
If I'm hard on my clothes
And I do not wipe my nose,
Parents dear, please recall
That at one time you were small.
Tiddle-ee-um, Tiddle-ee-um,
Tiddle-ee-um, tum, tum, tum tum,
We're the younger generation
And the future of the nation.

If I look as I pass
Into ev'ry looking glass
Parents mine, have no fears,
Just go back some twenty years.
If I stay out of doors,
And don't help with kitchen chores,
Parents mine, have no fears,

Just go back some twenty years,
  Tiddle-ee-um, etc.

  If to school I am late,
Please don't scold and agitate,
Parents dear, isn't it true,
One time you were that way too?
  If I make to much noise,
And I hit back at the boys,
Parents dear, isn't it true,
one time you were that way too?
  Tiddle-ee-um, etc.

  Parents dear, use your tact,
If you don't like how we act,
Do not fret, do not mourn,
Is it our fault we were born?
  Please forgive all we do,
Someday we'll suffer too,
When in turn we shall groan
At some children of our own.
  Tiddle-ee-um, etc.

--Ira Gershwin

AARON COPLAND
Quartet for Piano and Strings (1950)

The Quartet for Piano and Strings, dedited to Elizabeth Sprague Coolidge, was begun during Copland's residency at Tanglewood in 1950 and completed on 20 October that year in Sneden's Landing, N.Y. Of this piece, the composer has written:

> A barn in Richmond, Massachusetts, with a beautiful view of open meadow and distant mountains housed me during the summer of 1950, and it was there that I first consciously tried my hand, in my piano quartet, at twelve-tone composition. I found this approach to be liberating in two respects: it forces the tonal composer to have less conventional thoughts in respect to chord structure and it tends to have a refreshing influence so far as melody and figuration are concerned.

The first three notes of the row (B-flat, A-flat, G-flat) could easily be part of a major scale, and what follows suggests at first a whole-tone scale. The fact that the composer's twelve-tone row is so nearly diatonic lends to the work a songfulness not always found in twelve-tone music. Copland uses this material with considerable freedom and imagination, not at all concerned to follow the "rules" of twelve-tone writing, though still deriving the principal ideas from manipulations of the basic row--and remaining recognizably himself at all times.

BRIGHT SHENG
Three Chinese Love Songs, for soprano, viola, and piano (1988)

Bright Sheng (born Shanghai, China, 1955) started piano studies at the age of five. After graduating from high school during the Cultural Revolution, he went to work as a pianist and timpanist in a music-dance company in Chinhai, the province that borders Tibet, where he had his first opportunity to study and collect Chinese folk music. After the Cultural Revolution, he was one of

the first students accepted by the Shanghai Conservatory of Music, where he earned his undergraduate degree in composition.

In 1982, he moved to New York, where he attended Queens College, CUNY, and Columbia University. Among his major influences there are Chou Wen-Chung, Leonard Bernstein, George Perle, and Hugo Weisgall.

Bright Sheng has recieved a number of prizes both in China (in chamber music and art song composition) and in the United States (including the National Endowment for Arts and Letters and the Naumburg Foundation). A Tanglewood composition fellow in 1985, he was one of the finalists for the 1989 Pulitzer Prize. This summer Sheng is one of the composers of the Rome-Schleswig-Holstein project with Leonard Bernstein. He is currently composer-in-residence with the Lyric Opera of Chicago, where he is writing an opera to be premiered in 1991.

The "Three Chinese Love Songs," which are dedicated to Leonard Bernstein, were composed in 1988 for Bernstein's seventieth birthday celebration at Tanglewood last August, at which time the second and third of them were included in a program entitled "Tributes in Song to Leonard Bernstein." The performers on that occasion were soprano Lisa Saffer, violist Burton Fine, and pianist Yehudi Wyner.

### Blue Flower

| | |
|---|---|
| Jing Xiarn Xiarn (Na Ge)<br>Lan Xiarn Xiarn, | Golden thread and<br>blue thread, |
| Lan (Ge) Ying Ying (Di) Tsai, | They are so pretty, |
| Seng Ha Yi Ge Lan Hua Hua, | Just like the beautiful girl, |
| Si Si Di Gnai Si Rarn. | Her name is Blue Flower. |

### At the Hillside Where Horses Running

| | |
|---|---|
| Pao Ma (Lui Lui Di) San Sang, | At the hillside where horses running, |
| Yi Duo (Lui Lui Di) Yun (Yo), | Right above it is the beautiful cloud, |
| Duan Duan (Lui Lui Di) Zao Zai, | Which shines over |
| Kang Ding (Lui Lui Di) Tseng (Yo). | The city of Kang-Ding. |
| | |
| Li Jia (Lui Lui Di) Dai Jie, | So pretty is |
| Ren Tsai (Lui Lui Di) Hao (Yo), | The girl from Lee's family, |
| Zang Jia (Lui Lui Di) (Dai Guo), | So much in love with her is |
| Kan Sang (Lui Lui Di) Ta (Yo). | The boy from Zang's family. |

### The Stream Flows

| | |
|---|---|
| Ei, Yue Liang Chu Lai<br>Liang Wang Wang, | Ei, the rising moon<br>shines brightly, |
| Xiang Qi Wo Di A Ge Zai Sheng Sheng. | It reminds me of my love in the mountains. |
| Ge Xiang Yue Liang Tain Shang Zuo, | Like the moon, you walk in the sky, |
| Shan Xia Xiao He Tang Shui<br>Qing Yo Yo. | As the crystal stream flows down the mountain. |
| | |
| Ei, Yue Lian Chu Lai<br>Zhao Ban Po, | Ei, the rising moon<br>shines brightly, |
| Wang Jian Yue Liang Xiang<br>Qi Wo Di A Ge. | It reminds me of my love<br>in the mountains. |
| Yi Zheng Qing Feng Chui Shang Po, | A clear breeze blows up the hill, |
| Ge A, Ni Ke Ting Jian A Mei<br>Jiao A Ge? | My love, do you hear I am calling you? |

*--translations by Bright Sheng*

OLIVER KNUSSEN

*Four Late Poems and an Epigram of Rainer Maria Rilke*, Opus 23, for unaccompanied soprano (1988)

The last of these songs, "Gong," was composed last August 23 for performance three days later as part of a concert of tributes in song to Leonard Bernstein on his seventieth birthday. The soprano at that performance was Ilana Davidson. That song sparked the composition of a complete set of unaccompanied songs for soprano, commissioned by Jane Manning with funds from the Arts Council of Great Britain. The remainder of the cycle was composed in Aldeburgh and West Hampstead and was completed on October 31, 1988. Jane Manning sang the complete first performance at Leiston Church on June 10, 1989, as part of the forty-second Aldeburgh Festival. The songs require no explanation; they are settings of late poems and an epigram (despite the title, the epigram comes first in the set) by the greatest lyric poet of modern German literature, Rainer Maria Rilke (1875-1926), in the translations of Stephen Mitchell.

Rose, oh pure contradiction, joy
of being No-one's sleep under so many
lids.

Idol

God or goddes of the sleep of cats,
savoring godhead that in the dark
vat of the mouth crushes eye-berries, ripe,
into the sweet-grown nectar of vision,
eternal light in the palate's crypt.
Not a lullaby,--Gong! Gong!
What casts a spell over other gods
lets this most cunning god escape
into his ever-receding power.

Gravity

Center, how from all beings,
you pull yourself, even from those that fly
winning yourself back, irresistible center.

He who stands: as a drink through thirst
gravity plunges down through him.

But from the sleeper falls
(as though from a motionless cloud)
the abundant rain of the heavy.

Imaginary Life

At first a childhood, limitless and free
of any goals. Ah sweet unconsciousness.
Then sudden terror, schoolrooms, slavery,
the plunge into temptation and deep loss.

Defiance. The child bent becomes the bender,
inflicts on others what he once went through.
Loved, feared, rescuer, wrestler, victor,
he takes his vengeance, blow by blow.

And now in vast, cold, empty space, alone.
Yet hidden deep within the grown-up heart,
a longing for the first world, the ancient one...

Then, from His place of ambush, God leapt out.

Gong

No longer for ears...: sound
which, like a deeper ear,
hears *us*, who only seem
to be hearing. Reversal of spaces.
Projection of innermost worlds
into the Open..., temple
before their birth, solution
saturated with gods
that are almost insoluble...: Gong!

Sum of all silence, which
acknowledges itself to itself,
thunderous turning-within
of what is struck dumb in itself,
duration pressed from time passing,
star re-liquefied...: Gong!

You whom one never forgets,
who gave birth to herself in loss,
festival no longer grasped,
wine on invisible lips,
storm in the pillar that upholds,
wanderer's plunge on the path,
our treason, to everything...: Gong!

--Rainer Maria Rilke
(translated by Stephen Mitchell)

**LEON KIRCHNER**
**Concerto for Violin, Cello, Ten Winds, and Percussion (1960)**

Brooklyn-born Leon Kirchner turned sevey on January 24. His family settled in California when he was a child, and he received most of his education there. Cultural life in Los Angeles was marked in those years by the presence of Schoenberg, Stravinsky, and a host of writers and other cultured emigrees from Europe. Kirchner attracted the attention of Ernst Toch, who suggested that he study composition with Schoenberg at UCLA. He later went on to do work with two of the other great composer-teachers of this century, Ernest Bloch in Berkeley, and Roger Sessions in New York. After military service, Kirchner finished his M.A. degree at Berkeley, then spent the years 1948-50 in New York on a Guggenheim Fellowship, a time that marked the beginning of wide acclaim for his music. From 1950 to 1961 he lived again in California, teaching at the University of Southern California and at Mills College. He moved to Harvard in 1961, where he is now emeritus Walter Bigelow Rosen Professor of Music. He remains active especially as a composer, and as the conductor of the Harvard Chamber Orchestra and Friends, which has considerably enriched the repertory of orchestral music performed in the Boston area.

Though he has composed in virtually every genre, Kirchner has been especially honored for his chamber music. Kirchner's first two string quartets (1949 and 1958) were given the New York Critics Circle Award and his Third String Quartet (with electronic tape, 1966) the Pulitzer Prize. His

chamber output also includes a superb piano trio (1954), *Music for Twelve* (1985, a BSO centennial commission for the Boston Symphony Chamber Players), and a recent duo for cello and violin.

The Concerto for Violin, Cello, Ten Winds, and Percussion was composed in 1960 on a commission from the Chamber Music Society of Baltimore. It was first performed in New York on September 6, 1961, at a remarkable concert of new American works performed for the first international musicological conference to be held in the United States. (In addition to Kirchner's work, which ended the program, that evening also included the premieres of Milton Babbitt's *Vision and Prayer* and Elliott Carter's Double Concerto.)

Much of Kirchner's chamber music--the string quartets and the Piano Trio, for example--are for traditional ensembles that have a long history in the classical tradition, a history involving abstract formal structures and an avoidance of programmatic elements. While his chamber music does not tell stories, it always tends toward the dramatic, bursting the normal confines of chamber music genres and mixing tempi and characters from moment to moment. The present Concerto's unusual instrumentation distinguishes it at once from other chamber works. The two string parts stand out instantly by virtue of their unique sonority in a world of winds and percussion, a clear differentiation heightened by their long, flowing lines against the crisp punctuating figures of the wind parts. The strings' dramatic, lyrical, expressive, Romantic gestures provide the main thread through the piece (indeed, they play virtually throughout).

Like the earlier Piano Trio and the later *Music for Twelve*, the Concerto consists of two movements, linked together. The link here is a single sustained chord. The first movement begins Allegro ma non troppo and the second Adagio, but the character of each changes frequently, so a characterization of "fast" and "slow" movements is accurate only in a very general sense. The effect is rather of a kaleidoscopic background casting ever-new reflections on the dialogue of the principals, with swiftly changing moods and characters acutely heard and captured.

--Steven Ledbetter

AUGUST 2, 1984

AARON COPLAND
*Skyline*, from *Music for a Great City* (1964)

*Music for a Great City* is one of Aaron Copland's least known orchestral works. The four-movement work was composed on a commission for the sixtieth anniversary of the London Symphony Orchestra. Copland began work on it in 1963, completing it in April 1964; he conducted the London Symphony Orchestra, in the premiere in Festival Hall on May 26, 1964.

The musical material derives from a film score that Copland had composed in 1961. The film, *Something Wild*, directed by Jack Garfine and starring Carrol Baker, was set in New York. Since it was filled with city scenes, to which Copland provided apposite music. His concert work does not in any sense follow the scenario of the film; rather, he chose materials that seemed to evoke urban life in various moods and turned them into what might be called a "city symphony," thus representing two great cities in the work--New York from its original inspiration, London from its final dedication.

*Skyline*, the first and largest movement of *Music for a Great City*, can be heard as a self-contained piece. It contains a wide range of musical gestures, from the crunchy dissonance of the opening full-orchestra chord to jazzy evocations of urban nightlife; the musical range links elements of Copland's own stylistic development from the hints of jazz in the early years to the sterner twelve-tone works of a later period.

LUKAS FOSS
*Exeunt* (1980-82)

Lukas Foss composed an early version of the work that became *Exeunt* for Indiana University, where it was premiered in the summer of 1981 with the title *Dissertation*. The new version, commissioned by the N.E.A. Consortium, however, is thoroughly recomposed. As Foss notes in the heading to his score, "The new title, *Exeunt*, refers here to the vision of human annihilation, the possibility of which cannot be ignored today, and is evoked in this piece from the first string maze (strings divided into 28 parts) to the last blow struck by the timpanist."

Foss notes, too, that *Exeunt* is conceived serially, with a basic twelve tone row accounting for every pitch and, in some places, for durations as well. The row is constructed in such a way as to provide the same intervals whether read forward or backward. This, Foss says, is a "structured forward-backward obsession." At one point, two passages originally heard by themselves are combined as they proceed backwards, and the final 68 bars is a cancrizans (that is, running backwards) version of the Lento heard earlier in the piece. To quote the composer again, "Order = necessity: the intervallic and structural discipline contribute toward the feeling of a cruel finality."

The composer quotes brief phrases from T.S. Eliot's *Waste Land* in the course of the score; they "describe this vision and this music far better than any title can." Here follows an outline of the work with the Eliot quotations (though numbered for convenience, all these passages run directly from one to another):

1. "only the wind's home" -- muted strings subdivided by stands;
2. "bursts in the violet air" -- Agitato; steady eighth-note pattern in strings plus horns with vibraphone and piano commentary, later joined by other instruments;
3. "withered stumps of time" -- Lento; sudden change of mood and movement with a triple-forte timpani beat; beginning with percussion, gradually the strings enter from the bottom up in sustained, hushed lines; the brass follow similarly; clarinets and flutes punctuate with eighth-note interjections;
4. "staring forms" and "broken images" -- faster movement, heavy in effect, of isolated quarter notes alternating with passages of scurrying

sixteenths broken up into short figures;

5. "voices singing out of empty cisterns" -- cancrizans of No. 3, in its entirety.

JOHN WATROUS
*Protean Geographies* (1989)

John Watrous (born New York, 1955; now living in Boston) earned degrees from the State University of New York at New Paltz and Bard College, during which time he studied composition privately with Elie Yarden. From 1980 to 1986 he completed a doctoral degree in composition at Brandeis, where his principal teachers were Donald Martino and Martin Boykan. His *Intermezzi* was heard at last year's Festival of Contemporary Music. *Protean Geographies* was commissioned for this year's festival by the Tanglewood Music Center through the Paul Jacobs Memorial Foundation. The composer wishes to express his thanks to the TMC, the Foundation, and Oliver Knussen for this opportunity.

The title *Protean Geographies* is an original phrase, though inspired by the writings of critic Guy Davenport in its sense of the "geography" of a composition. Proteus, of course, was the being in classical mythology who could change form suddenly when captured; each new shape was an attempt to escape from his captor, who, if he held on firmly, would in the end find Proteus revealed in his true shape. Watrous uses the term Protean to suggest quick surface changes in his material, while "geography" suggests the changing sense of where we are in the piece. "Formally, the work consists of beginnings of movements," he says. "Where there would normally be closure or articulation, there is instead a harmonic change or a new beginning." The result is a compact, through-composed score that nonetheless suggests elements of a four-movement symphonic structure. If the opening is heard as a kind of sonata form, the second movement interrupts it with a "Protean" change around what would be the end of the development. This is turn is a Scherzo and Trio (the latter featuring the E-flat clarinet). Before the scherzo can be repeated, it turns abruptly into a slower section (Calmo) cast as theme and variations. Four variations are marked in the score, though they flow continuously and with overlaps into each other. A roll on the timpani with a big crescendo leads to the final movement, a rondo with clipped returns.

The score, completed on May 20, 1989, is dedicated to Oliver Knussen and the Tanglewood Music Center.

IGOR STRAVINSKY
Variations (Aldous Huxley in memoriam) (1963-64)

Thomas Mann once noted that "Hollywood during the [Second World] war was a more intellectually stimulating place than Paris or Munich had ever been." Many distinguished European expatriate artists and scholars contributed to the heady intellectual life. It was at this time that Aldous Huxley became a close friend of Stravinsky's (though they had met briefly in England years before). They lunched several times a week, visited museums together, and discussed artistic issues. When Stravinsky conceived an urge to write an opera based on Hogarth's prints in the series called *The Rake's Progress*, it was Huxley who recommended that Stravinsky approach the poet W.H. Auden for the libretto.

Auden's death on November 22, 1963, the same day that John F. Kennedy was assassinated, was a serious blow to the composer. He had already begun composing the set of orchestral variations that he decided to dedicate to the memory of his friend. He completed the score in Hollywood on October 28, 1964; Robert Craft led the first performance in Chicago on April 17, 1965.

The five-minute score is one of Stravinsky's most elaborate twelve-tone compositions. One of the special features of this score is the threefold

presentation of a section in twelve parts (a "duodecet"), each of which presents its own version of the twelve-tone theme in a different rhythmic articulation, with a metrical pattern that rotates through a cycle of 4/8 + 3/8 + 5/8 (which equals 12/8). This duodecet is of astonishing density, but it alternates with other sections of corresponding spareness. Though it is hard to hear in a performance, it is worth noting that each of these simultaneous statements makes a superbly articulated and shaped theme in itself; none of them is simply a contrapuntal filler. The first is scored for twelve solo violins "poco sul ponticello"; the second for ten violas and two contrabasses (in a correspondingly lower register), the third for winds. Of these twelve-part sections, Stravinsky commented:

> The density of the twelve-part variations is the main innovation in the work. One might think of these constructions as musical mobiles, in that the patterns within them will seem to change perspective with repeated hearings. They are relieved and offset by music of a contrasting starkness and even, notably in the first variation, by *Klangfarben* melody--which is also variation.
>
> I do not know how to guide listeners other than to advise them to listen not once but repeatedly...I may say that they should not look for the boundary lines of the individual variations, but try instead to hear the piece as a whole. And on second thought, I *can* recommend one guide, the orchestra itself. The use of families and individuals in contrast is a principal projective element of the form, especially of its symmetries and reversibles.

DMITRI SMIRNOV
First Symphony, *The Seasons*, Opus 30 (1980)
In Memory of William Blake (1757-1827)

Dmitri Smirnov (born Minsk, 1948) grew up in a family of opera singers. Between 1967 and 1972 he studied at the Moscow Conservatory, where his teachers included Nikolay Sidelnikov, Edison Denisov, and Yuri Khopolov. He was for a time an editor at Sovetsky Kopozitor publishers, but since 1980 he has devoted himself full-time to composition. He is married to composer Elena Firsova, whose *Earthly Life* was performed Monday night.

Smirnov has been much attracted to the writings of William Blake, the visionary English poet. He has composed a number of pieces inspired by Blake, including Six Blake Poems, Opus 32 (1981), for voice and organ, and two operas, *Tiriel*, Opus 41 (1985) and *The Lamentation of Thel*, Opus 45 (1986). A new Blake work, *The Moonlight Story*, was commissioned by the Nash Ensemble for performance at this year's Almeida Festival.

But it was Smirnov's first major Blake setting that led to his First Symphony. In 1979 he set (in English, and in his own Russian translation) four Blake poems devoted to the four seasons for voice and ensemble (*The Seasons*, Opus 28). Even as he was working, he realized that the material needed more scope for development, so the following year, he reused the material from the song cycle as the basis of his First Symphony, Opus 30, entitled "The Seasons," and bearing the dedication "In Memory of William Blake (1757-1827)." The symphony grows out of the materials as they appeared in the original song settings; the composer has requested that we reprint Blake's poems here, not so much as a formal program to the music, but as a guide to its moods and expressive qualities.

--Steven Ledbetter

## TO SPRING.

O thou, with dewy locks, who lookest down
Thro' the clear windows of the morning; turn
Thine angel eyes upon our western isle,
Which in full choir hails thy approach, O Spring!

The hills tell each other, and the list'ning
Vallies hear; all our longing eyes are turned
Up to thy bright pavillions: issue forth,
And let thy holy feet visit our clime.

Come o'er the eastern hills, and let our winds
Kiss thy perfumed garments; let us taste
Thy morn and evening breath; scatter thy pearls
Upon our love-sick land that mourns for thee.

O deck her forth with thy fair fingers; pour
Thy soft kisses on her bosom; and put
Thy golden crown upon her languish'd head,
Whose modest tresses were bound up for thee!

## TO AUTUMN

O Autumn, laden with fruit, and stained
With the blood of the grape, pass not, but sit
Beneath my shady roof, there thou may'st rest,
And tune thy jolly voice to my fresh pipe;
And all the daughters of the year shall dance!
Sing now the lusty song of fruits and flowers.

"The narrow bud opens her beauties to
"The sun, and love runs in her thrilling veins;
"Blossoms hang round the brows of morning, and
"Flourish down the bright cheek of modest eve,
"Till clust'ring Summer breaks forth into singing,
"And feather'd clouds strew flowers round her head.

"The spirits of the air live on the smells
"Of fruit; and joy, with pinions light, roves round
"The gardens, or sits singing in the trees."
Thus sang the jolly Autumn as he sat,
Then rose, girded himself, and o'er the bleak
Hills fled from our sight; but left his golden load.

## TO SUMMER.

O thou, who passest thro' our vallies in
Thy strength, curb thy fierce steeds, allay the heat
That flames from their large nostrils! thou, O Summer,
Oft pitched'st here thy golden tent, and oft
Beneath our oaks hast slept, while we beheld
With joy, thy ruddy limbs and flourishing hair.

Beneath our thickest shades we oft have heard
Thy voice, when noon upon his fervid car
Rode o'er the deep of heaven; beside our springs
Sit down, and in our mossy vallies, on
Some bank beside a river clear, throw thy
Silk draperies off, and rush into the stream:
Our vallies love the Summer in his pride.

Our bards are fam'd who strike the silver wire:
Our youth are bolder than the southern swains:
Our maidens fairer in the sprightly dance:
We lack not songs, nor instruments of joy,
Nor echoes sweet, nor waters clear as heaven,
Nor laurel wreaths against the sultry heat.

## TO WINTER.

O Winter! bar thine adamantine doors:
The north is thine; there hast thou built thy dark
Deep-founded habitation. Shake not thy roofs,
Nor bend thy pillars with thine iron car.

He hears me not, but o'er the yawning deep
Rides heavy; his storms are unchain'd; sheathed
In ribbed steel, I dare not lift mine eyes;
For he hath rear'd his sceptre o'er the world.

Lo! now the direful monster, whose skin clings
To his strong bones, strides o'er the groaning rocks:
He withers all in silence, and his hand
Unclothes the earth, and freezes up frail life.

He takes his seat upon the cliffs, the mariner
Cries in vain. Poor little wretch! that deal'st
With storms; till heaven smiles, and the monster
Is driv'n yelling to his caves beneath mount Hecla.

--William Blake

## ACCORDING TO DIFFERENCES (1989) — JAVIER ALVAREZ

Picture yourself traveling on a train. As you look through the window, you notice the power cables which run parallel to the tracks. Your eyes follow them and they seem to gently and continuously rotate. This flow seems to accelerate before being interrupted by the posts that hold these cables at more or less regular distances; immediately you recapture the perspective of the hanging cables. Of course, you easily deduce how the illusion works and soon are off to do something more productive. But imagine if you were able to change the speed of the train instantaneously at your will. You would then be able to effect changes in the evolving pattern of the cables, thus giving the whole illusion a direction and a life of its own.

In *According to differences* I have attempted to draw a musical parallel with a similar sort of speculation. Many of the gestures and rhythmic objects in the music commence or finish on a point of accord ("Acuerdo"), from which their flow continues or emerges. A great deal of variation, differentiation, juxtaposition and superimposition ("Diferencia") between computer and harp takes place between those points, their appearances being also subjected to quick "edits" and variations in speed. Thus my title can be freely translated from the original Spanish *Acuerdos por diferencia* into something like "accords within difference" or "according to differences".

I have used mostly harp, lute and vihuela sounds for the computer part, which was realized and recorded at the studios of the Music Department at the City University, London. *According to differences* was commissioned for Hugh Webb by the Park Lane Group.

- Notes by J.Alvarez

**Javier Alvarez** (b.1956, Mexico City) studied at the National Conservatory in Mexico City and at the University of Wisconsin in Milwaukee. He came to London in 1981 as a British Council Scholar to the Royal College of Music where he was a student of John Lambert. Currently completing a Ph.D. in composition at the City University of London, he also teaches computer music at the Royal College of Music and at Morley College. He is actively involved with the production of the Electroacoustic Music Association's (EMAS) concerts and in numerous other events involving technology in music. In the last few years, his work as a composer has attracted growing international attention, and has been performed and commissioned by major interpreters of contemporary music in the United Kingdom as well as in France, Spain, Scandinavia, the United States and Latin America. His work has also received numerous prizes including the 1987 ICEM Prize for *Papalotl* for piano and tape at the Bourges International Electro-Acoustic Music Competition.

SKETCHES: DUET FOR ONE PIANIST (1989) JEAN-CLAUDE RISSET

This is probably the first piano "duet" for a single pianist: in addition to the pianist's part, a second part is played on the same piano - an acoustic piano, with keys, strings and hammers - by a computer which follows the pianist's performance. This requires a special piano - here a Yamaha Disklavier - equipped with MIDI input and output. On this piano, each key can be played from the keyboard, but it can also be activated by electrical signals: these signals trigger motors which actually depress or release the keys. Each key also sends out information as to when and how loud it is played. The information to and from the piano is in the MIDI format, usually employed for controlling synthesizers. A Macintosh computer receives this information and sends back the appropriate signals to trigger the piano playing: the programming determines in what way the computer part depends upon what the pianist plays.

In these eight sketches, I have tried to explore and demonstrate different kinds of live interaction between the pianist and the computer.

This "duet for one pianist" was realized in 1989 while I was composer-in-residence in the Music and Cognition Group of MIT's Media Laboratory, and received its premiere there in May of this year. It was implemented with the real-time program MAX written by Miller Puckette at M.I.T. and at IRCAM. I acknowledge the most dedicated and competent help of Scott Van Duyne.

Notes by J.C.Risset

**Jean-Claude Risset** (b.1938, LePuy) studied piano with Robert Trimaille and Huguette Goullon, composition with Suzanne Demarques and André Jolivet, and earned a Doctorate in physics at the Ecole Normale Supérieure in Paris. After completing these studies, he worked for three years with Max Mathews at Bell Laboratories to develop the musical resources of computer sound synthesis: imitation of real timbres (brass synthesis, 1965; pitch paradoxes, synthesis of new timbres and sonic development processes, 1967-1969). He published the first catalogue of computer synthesized sounds in 1969. Mr.Risset, widely recognized as one of the pioneers of computer music, has set up computer sound systems at Orsay (1970-1971), the University of Marseille-Luminy (1974), and at IRCAM, where he was the first director of the institute's computer department (1975-1979). Formerly professor at the Faculté de Luminy, University of Aix-Marseille (1979-1985), Mr Risset is presently a research director at the French national research laboratory in Marseilles. His works for computer sound with and without live instruments have been widely performed throughout the world.

FLORA (1989)

TOD MACHOVER
with computer graphics video by YOICHIRO KAWAGUCHI

*Flora* represented an unusual but interesting collaboration: communication with Yoichiro Kawaguchi took place only by FAX between Tokyo and Boston, and most of the images for the work were already finished before I began to compose the music. For this reason, I have not attempted to slavishly follow the content or progression of the video. Rather I have used Kawaguchi's astonishing mixture of abstract, synthetic images and organic, life-like evolution as a metaphor for my composition.

The piece starts and ends with a simple *a capella* chorale. In between is a very compact but eventful voyage of growth, multiplication, and transformation. Melodies become splintered, voices turn into electronic clouds and snap back again into lively rhythmic punctuations. The whole is a sort of miniature set of variations, based on the opening melodies, but even more so based on the sound, texture and feeling of the female singing voice.

The work is based on soprano Karol Bennett's voice, recorded at the MIT Media Lab last month. This material was edited, modified and mixed using a Synclavier Direct-to-Disk and Sampling system, and was complemented with MIDI-controlled equipment including several Yamaha TX816s, a Kurweil PX-1000, and an array of processing equipment. Paul Zinman was recording engineer, and Joseph Chung technology consultant, for the project. *Flora* was commissioned by Tokyo's Fuji Television, and was premiered last evening at a special event featuring Kawaguchi's and my work, organized by Fuji and held at the MIT Media Lab's "Cube".

Notes by T. Machover

**Tod Machover** (b.1953, New York) is active in many forms of new music, from orchestral to computer-generated, chamber to operatic. After studies at the Juilliard School with Elliott Carter and Roger Sessions, he spent 1978-85 in Paris at Pierre Boulez's IRCAM institute, serving for five years as its Director of Musical Research. Since 1985 he has worked at the MIT Media Laboratory, where he is Associate Professor of Music and Media and Director of the Experimental Media Facility. Mr.Machover is currently fulfilling commissions from the Fromm Foundation, the Geneva International Festival, and the St.Paul Chamber Orchestra (through the Meet-the-Composer/Reader's Digest fund). A new production of his VALIS opera will be presented in Tokyo during the 1989/90 season, and he has begun work on two other opera projects. A new recording of Mr.Machover's recent music will be released by Bridge Records this Fall.

**Yoichiro Kawaguchi** is widely recognized as one of the most prominent computer graphics artists of our time. Trained both as a visual artist and as an engineer, he has been instrumental in applying biological and artifical intelligence models to the creation of abstract visual forms. Mr.Kawaguchi has been artist-in-residence with many major Japanese corporations, including NHK and Fuji Television, and his work has been shown in major museums and festivals throughout the world. He is Associate Professor at Nippon Electronics College in Tokyo.

AUGUST 3, 1959

Lukas Foss
*Embros* (1984-85)

Lukas Foss, this summer's Composer-in-Residence at the Tanglewood Music Center, was born in Berlin, Germany, on August 15, 1922, and is living in New York. He demonstrated precocious musical gifts when he began studying piano and theory in his native Berlin, working on the music of the great Classical masters. In 1933 his family moved to Paris, where he studied piano, composition, orchestration, and flute. In 1937 his family came to America, and the talented teenager continued his studies at the Curtis Institute in Philadelphia. He continued to develop as a triple threat--pianist (working with Isabella Vengerova), conductor (with Fritz Reiner), and composer (with Rosario Scalero and Randall Thompson). In 1940 he was invited by Serge Koussevitzky to be part of the first class at the Berkshire Music Center, where, like his fellow student that summer, Leonard Bernstein, he was eager to pursue all aspects of music. Foss came back to Tanglewood for each of the next several summers. Then, in 1944, the year he turned twenty-two, his large-scale cantata for chorus and orchestra, *The Prairie* (a setting of Carl Sandburg's poem), made a considerable splash when it was premiered by Robert Shaw and his Collegiate Chorale, receiving the New York Critics Circle award. For the next six years, he was the pianist of the Boston Symphony Orchestra, an appointment Koussevitzky made in order to give him plenty of time to work on his own music.

After some time spent in Rome as a Fellow at the American Academy in 1950, Foss moved to Los Angeles to teach at UCLA. He also directed the Ojai Festival and founded the Improvisation Chamber Ensemble at UCLA, in order to experiment with musical improvisation in a contemporary style of concert music. He was named music director of the Buffalo Philharmonic in 1963, and since that time he has remained active as a conductor, particularly with the Milwaukee Symphony Orchestra (1981-86) and the Brooklyn Philharmonic (1971 to the present), where he oversees a particularly interesting and adventurous program.

Foss has always been interested in the whole range of musical possibilities. From the early years to the present his works show the record of an inquiring mind, and--more than that--the mind of someone who loves music and who absorbs ideas and procedures from all over, then transmutes them with the philosopher's stone of his own imagination into new guises. On the surface one would be hard put to identify the composer of *The Prairie*, with its spacious, almost romantic rhetoric, with the composer of *Time Cycle*, for soprano and orchestra, with its improvised interludes; or to find the rather Stravinskyan *Parable of Death* emanating from the same musical imagination as the *Baroque Variations*, which cheerfully twist passages from some of the most familiar Baroque composers; or yet again the Third String Quartet, with its obsessive, hypnotic repetitions, as opposed to the *Renaissance Concerto*, which the composer has described as "living myself into an era." These diverse pieces, ranging widely in mood and character, share an extraordinary technical aplomb controlled by a searching, open musical mind that has never lost its sense of wonder.

*Embros* was composed in 1984-85 on a consortium commission of several new music groups under a grant from the National Endowment for the Arts. *Embros* calls for a rather large chamber ensemble, but in most cases there is a choice between two options for the precise instrument. The piece calls for three woodwinds, high, middle, and low (the present performance will use flute, clarinet, and bassoon); high, middle, and low brass instruments (trumpet, horn, trombone); violin, viola, and cello, plus optional double bass (to be used in this performance); percussion; and an electric instrument (of which synthesizer will be used here).

Cast in a single movement, Foss described the work to Richard Pittman as "a kind of *Bolero*," in that it builds in intensity over an ostinato. Beyond

that, the composer prefers the work to speak for itself. As he says, "Some pieces have stories to them, but others don't."

Aaron Copland
*Appalachian Spring*, Ballet for Martha (1943-44)

Aaron Copland was born in Brooklyn, N.Y., on 14 November 1900 and lives in Peekskill, N.Y. He composed *Appalachian Spring* in 1943-44 as a ballet score for Martha Graham. The work was commissioned by the Elizabeth Sprague Coolidge Foundation and was first performed in the Coolidge Festival at the Library of Congress on October 30, 1944. The score calls for an ensemble of thirteen instruments: flute, clarinet, bassoon, piano, four violins, two violas, two cellos, and double bass.

American composers' urge to write in a nationalistic, "American" style ran deeply before Aaron Copland created one way of doing so in the 1920s. His desire to become recognizably "American" led at first to an encounter with jazz elements (though never with actual jazz composition) in the Organ Symphony, *Music for the Theater*, and the Piano Concerto. Though these works marked Copland as a man to watch and hinted at the course of things to come, they were regarded by many as "difficult" scores. And his style became still more complex at the beginning of the 1930s with the Symphonic Ode, the Short Symphony, and the granitic Piano Variations.

But the social changes of the 1930s brought a general interest among the leftist artists and thinkers with whom Copland was friendly in attracting a wider audience than ever before, in addressing the common man and expressing his hopes, dreams, and desires by artistic means. Copland was one of a generation of composers who shared this desire; he accomlished the change of viewpoint with notable success, simplifying his style for greater accessibility, but never ceasing to be utterly individual in sound or approach. The simplicity heightened certain elements that had not been apparent in his music earlier--most notably an extraordinary tenderness that never becomes sentimental. At the same time, Copland's music retained its energy and verve, its sense of space and color in laying out orchestral lines; thus his music is instantly recognizable as proceeding from the same musical imagination, no matter what its style.

Copland had already written two popular ballets based on western themes--a striking achievement in imagination for a composer city-born and city-bred. Both *Billy the Kid*, composed for Eugene Loring, and *Rodeo*, composed for Agnes de Mille, had been notable successes, so it could have been no surprise when Martha Graham asked him to compose a ballet for her. Graham presented him with a scenario to which he invented his music, scoring it for thirteen instruments because that was all that could be accomodated in the Coolidge Auditorium at the Library of Congress, where the premiere was to take place.

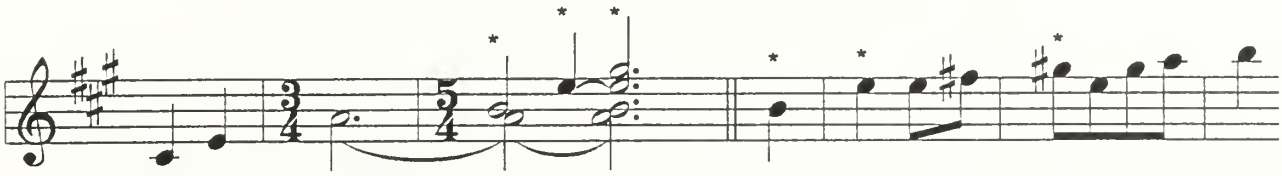
Copland had no title in mind as he composed; Graham suggested *Appalachian Spring*, which was a phrase she had liked from a poem by Hart Crane. The scenario is a simple one, touching on primal issues of marriage and survival, on the eternal regeneration suggested by spring. It is set in the Pennsylvania hills early in the nineteenth century.

> The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house.

Shortly after the premiere, Copland prepared a version for full orchestra

that contains the substance of the ballet, omitting a few passages that Copland felt were of interest only when accompanying the danced story. For many years that was the only way one could hear the music of *Appalachian Spring*, except in the performances of the Graham company. But in the last decade or so, many performances have chosen to feature the original scoring for thirteen instruments, though still using the shortened form of the orchestral version. This evening's performance will include the entire ballet score as Copland wrote it for Martha Graham. The score has no feeling of restraint from its necessary limitation to thirteen instruments. Even when writing for full orchestra, Copland has always tended to produce a lean sound, lithe and athletic; the use of the smaller ensemble simply highlights that tendency in his work.

All of Copland's three major ballet scores make use of old folk melodies, but *Appalachian Spring* uses the least; the only tune to pre-date the composition is the Shaker hymn "Simple Gifts," which serves as the basis of a series of variations near the end of the ballet. But the tune also plays a background role in unifying the entire score; from the introduction onward, we frequently hear a three-note motive that is easily recognizable as the first five notes of "Simple Gifts" in outline form.



APPALACHIAN SPRING SIMPLE GIFTS

From this motive comes the entire triadic "sound" of the ballet. It employs a harmonic style often referred to "white-note harmony" because its elements can be found by playing on all the white notes of the piano keyboard; this diatonic sound, even when employed in chords dissonant by traditional harmonic standards, seems fresh and clean compared to the endless, sometimes overheated, chromaticism of late romantic music. When used here, to evoke a new world, an open frontier being settled by hardy individuals, Copland makes it by turns strong, assertive, even acerbic, or delicate and tender.

Through all its changing moods, Copland's score calls up a sense of the optimism and courage, the vigor and energy, and the deep wellspring of faith and hope that we like to regard as characteristic of the American experience.

HK Gruber
Cello Concerto (1989)

Heinz Karl Gruber (who signs his name as "HK," without periods), was born in Vienna on January 3, 1943. He composed his Cello Concerto this year on a Koussevitzky Foundation Commission for Yo-Yo Ma and the Boston Musica Viva. This is the first performance. The concerto, which runs about twenty-one minutes in a single movement, is scored for flute, oboe, clarinet, bassoon, horn, trumpet, trombone, percussion, piano, two violins, viola, cello, and double bass. (The strings may be single or multiple.)

HK Gruber, known almost universally by the nickname "Nali," is Viennese born and trained; he is, in fact, a descendant of that Franz Xaver Gruber who composed *Silent Night*. He sang in the Vienna Boys Choir between the ages of ten and fourteen, then pursued further studies in music, including a degree at the Hochschule für Musik in Vienna, where he studied double bass (he made his

living for a number of years as an instrumentalist) and composition. His teachers included Erwin Ratz, Hanns Jelinek, and Gottfried von Einem.

From the mid-1960s he began to make his reputation in Austria, at first with works using the serial techniques of the time, but eventually turning to a predominantly tonal idiom, in which he has produced many works of wit and irony, though not without a strong lyric strain. The piece that carried Gruber's name abroad with a single stroke was *Frankenstein!!*, which received its American premiere at Tanglewood in 1980. Setting the poems of H.C. Artmann, the work is an ironic view of contemporary superheroes and other elements of popular culture (with references to Batman and Superman, for example) for a baritone--the composer himself in the earliest performances--and an orchestra that included toy instruments as well as real ones. Its melodic appeal and harmonic clarity, colored with a virtuoso orchestrator's touch, was regarded as a major contribution to what some called "the New Romanticism."

Nearly a decade has passed since then, and Gruber has composed, among other things, two violin concertos and the present cello concerto. This work came about from a combination of impulses. The first of these was a commission from the Koussevitzky Foundation for a new work. He had been toying with the idea of writing a double bass concerto, since Serge Koussevitzky had been a great virtuoso on that instrument, which is also Gruber's own. But Yo-Yo Ma asked if he would write him a cello concerto, and Boston Musica Viva, which had given the Boston premiere of *Frankenstein!!* in a version for chamber orchestra, also inquired about a new piece. Thus the idea evolved of fulfilling the Koussevitzky commission with a work written jointly for Yo-Yo Ma and Boston Musica Viva, both soloist and ensemble having connections with Boston and Tanglewood.

Gruber's concerto is in a single movement, starting very chromatically, perhaps even totally chromatic (in the Schoenbergian sense), but as it progresses, the harmonic language simplifies, the chromaticisms clear away, and it becomes completely diatonic, all through the medium of a constantly developing variation.

When invited to make some sort of statement for this program, Gruber replied (this is absolutely typical) that if he has the thing right, it doesn't require any explanation, and if he didn't get it right, the explanation doesn't matter.

--Steven Ledbetter

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Richard Pittman

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Richard Pittman founded Boston Musica Viva in 1969 and continues as its music director. Although he has built his career on twentieth-century repertoire, the scope of his activities belies a specialist's image. A former member of the conducting faculty for both orchestra and opera at the Eastman School of Music, where he was the founder-director of Eastman Musica Nova, he has also taught orchestra conducting at the New England Conservatory of Music. His own conducting teachers have included Laszlo Halasz, Sergiu Celibidache, and Pierre Boulez. Mr. Pittman conducted the world premiere productions of *The Juniper Tree* by Philip Glass and Robert Moran at the American Repertory Theatre in Cambridge and at Philadelphia's American Music Theater Festival, and of Glass's *The Fall of the House of Usher* at the American Repertory Theatre and Kentucky Opera. In Europe he has conducted all four BBC symphony orchestras, the Royal Philharmonic, the London Sinfonietta, and the Frnakfurt Radio Symphony. In the United States he has also conducted the National Symphony in Washington, D.C. and the Concerto Soloists of Philadelphia.

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The Boston Musica Viva

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Established in 1969, the Boston Musica Viva was the first professional chamber ensemble for twentieth-century music in Massachusetts. With rare exceptions, a new work is performed in each concert, usually a work that music director Richard Pittmann requests of an American composer. Concerts feature the seven-musician core ensemble, but this core is often augmented for larger works. In addition, music-theater and multi-media productions sometimes involve collaboration with other organizations, such as theater and dance groups. BMV's programming embraces works that would otherwise not be heard. At the same time, BMV offers consistent and reliable support to living composers, mostly American, by performing their music. To the extent of its resources, BMV asks for pieces from both emerging and established composers. In addition to its concerts at home, BMV regularly offers programs throughout New England and New York, featuring new works by Massachusetts composers. On four European tours and two special trips to European festivals, the Boston Musica Viva has performed American music almost exclusively; the group has introduced concert, radio, and television audiences in ten European countries to works by American composers. Given strong first performances, many of the works written for Boston Musica Viva have entered the repertoire, to be taken up throughout America and in Europe. BMV is particularly proud to have championed numerous composers who later won Pulitzer Prizes, among them John Harbison, Donald Martino, Joseph Schwantner, and Ellen Taaffe Zwilich.

The Boston Musica Viva attracts a variety of audiences with programming that has incorporated the visual arts, dance, multi-media, muisic-theater, and opera. Beyond the concert hall, Boston Musica Viva has made twelve records and is developing a library of performances on video. Domestic tours have brought the group to Lincoln Center, the Library of Congress, Carnegie Recital Hall, the 92nd Street Y, and Tanglewood, as well as to numerous colleges, universities, and concert series. Educational activities have become increasingly important to the group: Boston Musica Viva is committed to introducing new music to students throughout metropolitan Boston, especially to students in the public schools.

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Yo-Yo Ma

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Cellist Yo-Yo Ma gave his first public recital when he was five and was being compared with such masters as Mstislav Rostropovich and Pablo Casals by the time he was nineteen. He has by now appeared with eminent conductors and orchestras in all the music capitals of the world. Highly acclaimed for his ensemble playing, Mr. Ma is deeply committed to performing and recording the vast chamber music literature. He has played in a string quartet with Gidon Kremer, Kim Kashkashian, and Daniel Phillips and has recorded an album of Schubert quartets with them. He regularly performs duo recitals with Emanuel Ax, partnership that has produced many recordings, including the complete Beethoven and Brahms cello sonatas; they will perform Beethoven's complete works for cello and piano together at Tanglewood in a single concert the last weekend of this season. Mr. Ma and Mr. Ax also play trio performances with Young-Uck Kim; their recording of the Dvorak piano trios was released last year. Mr. Ma has also collaborated with Isaac Stern on various projects, leading to recordings of the Brahms Double Concerto with the Chicago Symphony and the Shostakovich Piano Trio No. 2 with Mr. Ax. An exclusive CBS Masterworks recording artist, Mr. Ma has been honored with four Grammy awards, and this year brought five new releases: Britten and Strauss cello sonatas with Emanuel Ax, the Schumann Cello Concerto with the Bavarian Radio Orchestra under Sir Colin Davis, the Shostakovich quartet with Kremer, Phillips, and Kashkashian, a collaboration with Stephane Grappelli, and the first of a series to be titled "Portrait of Yo-Yo Ma." Mr. Ma is also committed to teaching. At Tanglewood, in addition to appearing with the Boston Symphony Orchestra and in chamber ensembles, he teaches at the Tanglewood Music Center, where his four-week residency this summer is again made possible by the Louis Krasner Fund endowed by Marilyn Brachman Hoffman. He also currently serves on the Massachusetts Council on the Arts and Humanities. Highlights of Mr. Ma's 1988-89 season included a tour to the Far East with Emanuel Ax and Young-Uck Kim, a recital tour in the United States and Europe with Kathryn Stott, and a trio tour throughout Germany with Peter Serkin and Gidon Kremer; appearances with orchestra included the New York Philharmonic, the Philadelphia Orchestra, the Pittsburgh Symphony, the Minnesota Orchestra, the St. Louis Symphony, and the Royal Philharmonic. The coming season brings Mr. Ma back to the Suntory Festival in Japan, when he performs various chamber works with Stern, Ax, Imai, and others. Another tour, performing the Brahms piano quartets with Ax, Stern, and Laredo, will culminate in a recording for CBS Masterworks, as will tour performances of the Brahms string sextets with Stern, Lin, Laredo, Tree, and Robinson. Orchestral engagements will include the Berlin Philharmonic, Munich Philharmonic, Boston Symphony, Chicago Symphony, Orchestre de Paris, and Philadelphia Orchestra. He will also appear with Stephane Grappelli at Carnegie Hall.

Born in Paris in 1955 to Chinese parents, Yo-Yo Ma began his cello studies with his father at the age of four. He later studied with Janos Scholz and in 1962 began his studies with Leonard Rose at the Juilliard School. A graduate of Harvard University, he likes near Boston with his wife Jill, son Nicholas, and daughter Emily. At present he plays a Montagnana cello from Venice made in 1712. Mr. Ma made his Boston Symphony debut in February 1983 and has since performed regularly with the orchestra at Symphony Hall, at Tanglewood, and on tour. He has recorded Strauss's *Don Quixote* and the Monn/Schoenberg Cello Concerto with Seiji Ozawa and the orchestra for CBS Masterworks.

Tanglewood Music Center

# P R O G R A M

SIXTH CHAMBER MUSIC CONCERT
Sunday, August 6, 1989 at 10:00 a.m.
Theatre Concert Hall

*Prepared by Ronald Barron, Eugene Lehner, Yehudi Wyner, Donald MacCourt, and Jerome Rosen*

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Wuorinen — Consort for Trombones (1960)

Jay Evans, Brian Diehl, Kevin Roberts, trombones
Mark Cantrell, bass trombone

Bartok — from the 44 Duos
- Hungarian Marching Song
- Scherzo
- Pizzicato
- Prelude and Canon
- Sorrow
- Transylvanian Dance

Mahoko Eguchi and Francine Trester, violins

J.S. Bach — Cantata 26: *Ach wie flüchtig, ach wie nichtig* for soprano, alto, tenor, bass, solo flute, solo violin, three oboes, chorus, and orchestra
- Chorus: Ach wie flüchtig, ach wie nichtig
- Aria: So schnell ein rauschend Wasser schiesst
- Recitative
- Aria: An irdische Schätze
- Recitative
- Chorale: Ach wie flüchtig, ach wie nichtig

Lori Phillips, soprano
Alison Swensen, alto
Mark Evans, tenor
Yu Chen, bass

Francine Trester, violin
Chizuko Ishikawa, violin
Nao Kaneko, viola
Hilary Metzger, cello
Joseph Carver, bass

Dita Krenberga, flute
Phillip Koch, oboe
Jennifer Allen, oboe
Disa English, oboe
Margaret Howard, horn

Joel Fan, harpsichord

Boston University Tanglewood Institute Young Artists Chorus
Steven Lipsitt, conductor

Yehudi Wyner, conductor

BALDWIN PIANO

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Serge Koussevitzky
Opening Exercises, 1941

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Villa Lobos Quintet (en forme de choros)

Jane Garvin, flute — Gary Ginstling, clarinet
Jennifer Kuhns, oboe — Laura Finnell, bassoon
Pierre Roy, English horn

Beethoven Trio in B-flat Major for Piano and Strings, op. 97 ("Archduke")
Allegro moderato
Scherzo
Andante cantabile, ma pero con moto
Allegro moderato

Andrea Schultz, violin — Eileen Moon, cello
Christina Dahl, piano

Boston University Tanglewood Institute Young Artists Chorus
Steven Lipsitt, conductor

Cara Abdulrazak
Barbara Allen
Joseph Bartosiewicz
Michael Blacker
Jen Bluestein
Jeremy Bolich
Marisa Bond
Jonathan Boyd
Helen Burghardt
Khrystyn Carbone
Priscilla T.Y. Chan
Jesse Clark
Bryan Coker
Matthew Coyle
Bill Culverhouse
Jonathan Duke
Jeanie Grace
Julin Greene
Jennifer Dawn Hines
Christin M. Hokenstad
Ruth E. Jackopson
Amy Kambic
Rebecca C. Kenneally
Joel R.B. Kutner
Joanna Ledbetter
Gillian Lockwood
Emily Martin
Elizabeth Morrison
Barig Nalbantian
Allan Naplan
Jay Nash
Amanda Norman
Erik E. Ochsner
Savitri Pedraglio
Sarah E. Rivkin
Nicole Rose
Stephen P. Salters
Sahoko Sato
Benjamin Sosland
Jane Stafford
Aviva Timoner
Shawn Marie Verges
Charlotte Whitaker
Ellen Wolf
Victoria Wolfe
Jeremy Woodruff
Candace Zaiden

Cantata 26

Chorus: Ah how fleeting, how empty is the life of man.
Like a mist it quickly arises and as soon vanishes. Thus is our life...

Tenor aria: Just as swiftly as a rushing stream swoops past, so do the days of our life hurry by. The hours hurry by like drops suddenly scattered when everything hurtles into the abyss.

Alto recitative: Joy becomes melancholy, beauty declines like a flower, the strongest become weak...Knowledge and whatever man invents is in the end obliterated by the grave.

Bass aria: To allow one's heart to become attached to earthly treasures is a seduction of the foolish world.
How easily do consuming flames arise, how boiling floods rush and rend till all crumbles in shattered ruin.

Soprano recitative: The greatest splendor and pomp is at last enveloped by the night of death. No one escapes from dust and ashes.

Chorale: Ah how fleeting, ah, how empty are the things of this world.
Everything we see must fall and pass away. Only they who fear God can stand forever.

Tanglewood Music Center

# P R O G R A M

TANGLEWOOD MUSIC CENTER
John Oliver, Head
Dennis Helmrich, Head Vocal Coach

THIRD RECITAL
Sunday, August 6, 1989 at 8:30 p.m.
Chamber Music Hall

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Four songs — Giuseppe Verdi
- Perduta no la pace
- Ad una stella
- Deh, pietoso oh Addolorata
- Stornello

Elizabeth Grohowski, soprano
Frank Corliss, piano

Mélodies passagères (Rilke) — Samuel Barber
- Puisque tout passe
- Un cygne
- Tombeau dans un parc
- Le clocher, chante
- Départ

Michael Eberhard, baritone
Alan Smith, piano

Four songs — P.I. Tchaikovsky
- At the ball, op. 38, no. 3 (Alexy Tolstoy)
- None but the lonely heart, op. 6, no. 6 (Goethe)
- Don Juan's serenade, op. 38, no. 1 (Alexy Tolstoy)
- As over fiery ashes, op. 25, no. 2 (F.J. Tjutschew)

Richard Bernstein, bass-baritone
Todd Camburn, piano

*Intermission*

from "Chamber Music" (Joyce) — Israel Citkowitz
- Strings in the earth and air
- When the shy star goes forth in Heaven
- My love is in a light attire
- Bid adieu
- O it was out Donney Carney

Paul Cummings, baritone
Phillip Young, piano

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Three songs on poems of Edith Sitwell — William Walton

Daphne
Thro' gilded trellises
Old Sir Faulk

Kendra Colton, soprano
Valerie Pley, piano

Seven songs — Felix Mendelssohn

Frühlingslied, op. 47, no. 3
Die Liebende schreibt, op. 86, no. 3
Neue Liebe, op. 19, no. 4
Das erste Veilchen, op. 19, no. 2
Allnächtlich im Traume, op. 86, no. 4
Der Mond, op. 86, no. 5
Hexenlied, op. 8, no. 8

Lori Phillips, soprano
Todd Camburn, piano

*Alan Smith is a member of the TMC vocal faculty.*

THE PERFORMERS ASK THAT THERE BE APPLAUSE ONLY AT THE END OF EACH GROUP OF SONGS.

The singers in this recital are students in the Master Classes of Phyllis Curtin, Tanglewood Music Center Artist-in-Residence for Vocal Music.

# Translations

## Four songs, by Verdi

### I have lost my peace

I have lost peace of mind,
I have in my heart a thousand woes,
ah, no more can I hope to find it, ever.

It is the darkness of the tomb for me
when he is not here, without
him the world is a desert to me.

My poor head, confused and overwhelmed,
oh misery, my senses are taken!

I have lost peace of mind,
I have in my heart a thousand woes;
Ah, no more can I hope to find it, ever.

If I stand at my little window
I have eyes only for him;
If I flee the house only back to him do I fly

Oh, his fine bearing, oh, his handsome face!
What strength in his eyes, how sweet his smil
And his words are magical,
the pressure of his hand, and ah! his kiss!

I have lost peace of mind,
I have in my heart a thousand woes;
Ah, no more can I hope to find it, ever.

My bosom yearns towards him,
Oh, might I grasp and hold him! And kiss
him all I could, and perish in his embrace.

### To a star (Andrea Maffei)

Beautiful star of the earth, amorous and lovely light, how my oppressed and imprisoned soul desires to break from its chains and in freedom fly to you!
The unknown inhabitants that you hide from me, oh star, you embrace the angels in pure fraternal love, and in harmony with the angels you sound your hope.
Our sins and anxieties are hidden from you, the days and years pass, unnoticed and placid, never do you recount,never do you recall pain.
Beautiful evening star, jewel that brightens the sky, how my oppressed and imprisoned soul will rise from its earthly jail to your beautiful rays!

### O Lady of Sorrows

Ah pity me, Lady of Sorrows look upon my pain, You with a sword wedged in your heart, you turn your desolate eyes to the death of your son.
That gaze and those sighs rise up to the father and are a prayer that eases your sorrows.
The sufferings of my woe tear me apart and my anxious heart palpitates. Who can ever understand? Why does my heart tremble? What does it want? Ah, you alone know, you alone.
Everywhere I turn, what agony I carry in my breast! When I am finally alone, oh how I cry, how many are the tears that fall, and inside my heart bursts.
My tears fell on the flowerpots in the window when I gathered these flowers for you at dawn.
When the sun's first rays lit my room and chased me from my bed agitating my pain.
Ah, may I be saved by you from dishonor and death. Pity my anguish, look down on me, oh Lady of Sorrows!

### Folksong

You say that you don't love me...
I don't love you either.
You say you don't like me...
I don't like you.
You say you've caught another fish.
I have gathered a rose in another garden.
Still I want us to agree on this:
you do what you think and I do what I want.
I am free, everyone's his own master.
I serve all and I serve no one.

Faith in love is a folly;
I am fickle and proud of it.
I don't tremble at meeting you in the street. Nor do I melt into tears when you're away.
Like a nightingale that's released from prison, all day and night I frolic and sing.
I am free, everyone's his own master.
I serve all and I serve no one.

## Mélodies passagères, by Barber

### Puisque tout passe (Since all things pass)

Since all things pass, let's make a passing melody;
The one to quench our thirst will be the right one.

What leaves us, let us sing with love and art;
let us be swifter than the swift departure.

### Un Cygne (A Swan)

A swan moves over the water surrounded by itself,
like apainting that glides; thus, at times,
a being one loves is a whole moving space.

And draws near, doubled, like the moving swan,
on our troubled soul...which to that being adds
the trembling image of happiness and doubt.

### Tombeau dans un parc (Grave in a park)

At the end of the avenue, sleep, tender child,
beneath the stone; around your interval we'll sing
the song of summer.

If a white dove flies overhead, I will lay upon
your grave only its shadow that falls.

Le clocher chante (The Bell Tower sings)

Better warmed than a secular tower, to ripen my carillon am I. May it be sweet, may it be good for the girls of Valais.

Every Sunday, tone by tone, I throw them out my manna;
may it be good, my carillon, for the girls of Valais.

May it be sweet, may it be good; into their beers on Saturday nights, drop by drop, falls my carillon for the boys of the girls of Valais.

Depart

My sweet, I must go away. Would you like to see
the place on the map? It's a black point.
In me, it will be if the thing succeeds, a rose-red
point in a green land.

Four songs, by Tchaikovsky

At the ball

Amid the noisy stir of the ball
In the flurry of worldly vanity
I glimpsed you by chance,
but a mystery covered your features.
Your eyes looked so sad,
and your voice sounded so wonderful
like the music of reed pipes
or of a dancing wave at the sea.
I liked your slender figure and
all your pensive air; while your laugh
at once sad and sonorous resounds
in my heart from that day.

In the lonely hours or night
tired I love to lie down.
I see your sad eyes.
I hear your merry speech
And being pensive and melancholy
I fall asleep and drowse in unknown dreams.
Do I love you?
I don't know
But it seems to me that I do.

None but the lonely heart

No, only the one who has known this thirst
for lovers' meeting will understand how
I have suffered and how I am suffering.
I gaze into the distance,
my strength fails me
my eyes cloud over.
Oh, the one who loved me and knew me
is far away.

Alas. Only the one who has known
my suffering will understand.
My whole breast burns with longing
That one who has known the thirst
for lovers' meeting will understand how
I have suffered and how I suffer.

Don Juan's Serenade

The golden lands of far-off Alpuxara are fading to the inviting strains of the guitar.
Come out my darling!
All those who will maintain that another woman around here can rival you,
All of them, every single one, burning with love, I challenge to mortal combat.
From the light of the rising moon
The horizon has turned red. Oh, Nisetta, come quickly out onto the balcony.

From Seville to Granada, in the quiet nocturnal twilight serenades are heard,
the clash of sounds rings out.
Much blood and many songs pour forth for lovely ladies.
For her who is loveliest of all I myself will give everything, everything,
My song and my blood!

As over the fiery ashes

As over the fiery ashes
A letter was rolled and smokes and burns
And the flames devour the lines and words;
So sadly does my life smolder
and goes in smoke day by day.

So little by little, when the flames die
I gradually die into intolerable monotony
Oh, Heavens, if I could at once burst into flames
Then I would gladly just shine, not disappear.

Three Songs, by Walton (poems by Edith Sitwell)

## DAPHNE

WHEN green as a river was the barley,
Green as a river the rye,
I waded deep and began to parley
With a youth whom I heard sigh.
'I seek', said he, 'a lovely lady,
A nymph as bright as a queen,
Like a tree that drips with pearls her shady
Locks of hair were seen;
And all the rivers became her flocks
Though their wool you cannot shear,
Because of the love of her flowing locks.
The kingly sun like a swain
Came strong, unheeding of her scorn,
Wading in deeps where she has lain,
Sleeping upon her river lawn
And chasing her starry satyr train.
She fled, and changed into a tree,—
That lovely fair-haired lady. . . .
And now I seek through the sere summer
Where no trees are shady!'

## THROUGH GILDED TRELLISES

THROUGH gilded trellises
Of the heat, Dolores,
Inez, Manuccia,
Isabel, Lucia,
Mock time that flies.
'Lovely bird, will you stay and sing,
Flirting your sheenèd wing,—
Peck with your beak, and cling
To our balconies?'
They flirt their fans, flaunting—
'O silence enchanting
As music!' then slanting
Their eyes
Like gilded or emerald grapes
They take mantillas, capes,
Hiding their simian shapes.
Sighs
Each lady, 'Our spadille
Is done' . . . . 'Dance the quadrille
From Hell's towers to Seville,
Surprise
Their siesta', Dolores
Said. Through gilded trellises
Of the heat, spangles
Pelt down through the tangles
Of bell-flowers; each dangles
Her castanets, shutters
Fall while the heat mutters,
With sounds like a mandoline
Or tinkled tambourine. . . .
Ladies, Time dies!

WORDS of above poems reprinted from *The Sleeping Beauty*
by permission of Edith Sitwell and Gerald Duckworth & Co.

## OLD SIR FAULK

OLD
Sir
Faulk,
Tall as a stork,
Before the honeyed fruits of dawn were ripe, would walk
And stalk with a gun
The reynard-coloured sun
Among the pheasant-feathered corn the unicorn has torn, forlorn the
Smock-faced sheep
Sit
And
Sleep,
Periwigged as William and Mary, weep . . .
'Sally, Mary, Mattie, what's the matter, why cry?'
The huntsman and the reynard-coloured sun and I sigh
'Oh, the nursery-maid Meg
With a leg like a peg
Chased the feathered dreams like hens and when they laid an egg
In the sheepskin
Meadows
Where
The serene King James would steer
Horse and hounds, then he
From the shade of a tree
Picked it up as spoil to boil for nursery tea', said the mourners. In the
Corn, towers strain
Feathered tall as a crane,
And whistling down the feathered rain, old Noah goes again—
An old dull mome
With a head like a pome,
Seeing the world as a bare egg
Laid by the feathered air; Meg
Would beg three of these
For the nursery teas
Of Japhet, Shem, and Ham; she gave it
Underneath the trees
Where the boiling
Water
Hissed
Like the goose-king's feathered daughter—kissed
Pot and pan and copper kettle
Put upon their proper mettle
Lest the Flood begin again through these!

Words reprinted from *Bucolic Comedies* by permission
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Seven songs, by Mendelssohn

Spring-song (Lenau)

Through the forest and darkness goes
spring's lovely morning hour;
through the forest from heaven
blows a soft message of love.
Blissfully the green tree listens
and it plunges with all branches
into the beautiful springtime dream
and into life's round-dance.

A little blossom blooms somewhere,
it is watered by the clear dew.
The hidden one trembles joyfully
that the heaven thinks of it.
In secret night of the arbor the
bird's heart will be struck by
love's magic power, and it sings
a sweet hope.

All throughout the joyful fate of spring,
not one word of Heaven is noticed;
only its mute warm glance has kindled happiness.
Thus, in the winter's grief, which the soul has conquered,
is your glance which quietly and warmly penetrates
me with spring-like power.

Her love-letter (Goethe)

One look from your eyes into mine;
one kiss from your mouth onto my mouth;
Whoever, like me, has experienced that,
could something else ever be pleasing
to him?

Far off from you, alienated from my
family, forth I wander in thought
and always ponder on that hour, the
only hour, and I start to cry.

The tears dry again; suddenly I think
he loves me! Here in the quiet
I ought not to dwell on the distance.

Hear them whisper, these lovely sighs;
My only joy on earth is your friendly
will to me. Give me a token, give
me a token!

New love (Heine)

In the moon-lit forest I saw, lately, elves ride on horseback; their horns I heard ring, their bells I heard peal!
Their little white horses carried antlers on their heads and flew speedily by like wild swans through the air.
Smiling, nodding at me was the Queen passing above me.
Does it mean that my new love will prosper? Or shall it signify death?

The earliest violet (Egon Ebert)

Then I perceived the earliest violet, its existence and fragrance overjoyed my heart.
The messenger of springtime I pressed with full pleasure upon my hopeful, swelling breast.

The spring is past, the little violet is dead; around me teem blue and red flowers, I stand here among them and hardly see them; the little violet appears in the springtime dream.

"I see you in dreams every night, my own" (Heine)

Every night I see you in dreams
and see you greet me friendly,
and weeping loudly I rush to
your sweet feet.

You look at me so sadly and shake
your little blond head; from your
eye flows the pearl-like teardrop.

You say to me secretly a soft word
and give me a branch of cypress
I wake up and the branch is gone
and I have forgotten the word.

The Moon (Geibel)

My heart is like the dark night when all the tree-tops rustle; there stood the moon in fullest splendor, out of soft clouds, and see! The forest is silent in deep slumber.
The moon, the lighted moon is you in your full love; cast one glance to me to full Heavens rest and see! This violent heart will be quiet.

A different May song (Holty)

The swallow flies, the spring conquers and treats us to flowers and wreaths. Soon we scurry softly out of the door and fly to the splendid dance.
A black deer, a broomstick, a pitch-fork, pulls us quickly between lightning and wind, through whistling air to the earth.

Around Beelzebub our troop dances and kisses his claw-like hand! A ghostly swarm seizes us by the arm and swings in the dances of the fire. And Beelzebub promises the dancing troop gift upon gift: they should be beautiful in silk and have pots full of gold.

A fire-dragon flies around the roof and brings to us butter and eggs. The neighbors then see the sparks blow and nail a cross in front of the fire.

The swallow flies, the spring conquers, the flowers flourish along with wreaths. Soon we scurry out of the door anxiously to the magnificent dance!

Tanglewood Music Center

# P R O G R A M

FELLOWSHIP PROGRAM CHAMBER MUSIC
ENSEMBLE IN RESIDENCE

THE NEW ZEALAND QUARTET
Wilma Smith, Douglas Beilman, violins
Gillian Ansell, viola
Josephine Young, cello

Saturday, August 12, 1989 at 2:00 p.m.
Theatre Concert Hall

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Stefan Wolpe — String Quartet (1968-69)
(in two movements)

Beethoven — Quartet in F Minor for Strings, op. 95

Allegro con brio
Allegretto ma non troppo
Allegro assai vivace, ma serioso
Larghetto espressivo; Allegretto agitato; Allegro

*Intermission*

Debussy — String Quartet No. 1, op. 10

Animé et très décidé
Assez vif et bien rythmé
Andantino doucement expressif
Très modéré

For several years the Tanglewood Music Center had wanted to add an 'ensemble' component to the already existing Fellowship Program. The focus of an ensemble residency would be to find an exciting young group -- a group already committed to life together as a permanently constituted chamber music entity-- and bring them to Tanglewood for work with the special Faculty gathered here each summer. While here, the group would have the opportunity to work with coaches including Norman Fischer, Leon Fleisher, Gilbert Kalish, Louis Krasner, Joel Krosnick, Eugene Lehner, and Julius Levine, among others. The program was begun in 1986, and each year the TMC has welcomed one or two worthy young groups.

The New Zealand String Quartet, one of two Ensembles in Residence at Tanglewood this summer, was formed in October 1987 under the auspices of the Music Federation of New Zealand. Since that time they have performed extensively throughout New Zealand and are presently Quartet in Residence at Victoria University in Wellington. They have appeared regularly on National Radio and Television and have received much critical acclaim and public support as New Zealand's first full-time string quartet. Next season will include their first tour of Australia.

At the beginning of this summer at Tanglewood, the Quartet began working with a new second violinist, Douglas Beilman; the original second violinist Gillian Ansell took over the viola position.

Please join us also on August 17th, for a concert by the Peabody Trio, the other ensemble participating in this program.

BALDWIN PIANO

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Serge Koussevitzky
Opening Exercises, 1941

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June 15, 1989

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Tanglewood Music Center

# P R O G R A M

EIGHTH CHAMBER MUSIC CONCERT
Sunday, August 13, 1989 at 10:00 a.m.
Theatre Concert Hall

*Prepared by Joel Krosnick, Donald MacCourt, Fenwick Smith, Oliver Knussen, and Joel Krosnick*

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Haydn — Quartet in C Major for Strings, op. 20, no. 2
- Moderato
- Adagio
- Menuetto: Allegretto
- Fuga a IV Soggetti: Allegro

Jin-Kyung Lee, violin
Mahoko Eguchi, violin
Sharon Neufeld, viola
Eileen Moon, cello

Harbison — Quintet (1978)
- Intrada
- Intermezzo
- Romanza
- Scherzo
- Finale

Dita Krenberga, flute
Paul Opie, oboe
Jo-Ann Sternberg, clarinet
Bill Buchman, bassoon
Steven Replogle, horn

Debussy — Sonata for Flute, Viola, and Harp (1915)
- Pastorale: Lento, dolce rubato
- Interlude: Tempo di minuetto
- Final: Allegro moderato ma risoluto

Brian Quincey, viola
Claudia Wilker, flute
Calvin Stokes, harp

Carolyn Steinberg — "Vanishing Points" ("Fluchtpunkte")

Jason Horowitz, violin
Timothy Schwarz, violin
Sharon Neufeld, viola
Eileen Moon, cello
Laura Koehl, cello
Mark Votapek, cello
Kevin Roberts, trombone
Dennis Roy, bass
Glenn Gordon, bass
Karen Jones, flute
Pierre Roy, oboe
Karen Pierson, bassoon
Katherine Canfield, horn
Robert Rittberg, tuba
Alan Megna, percussion
Carolyn Steinberg, conductor

BALDWIN PIANO

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Opening Exercises, 1941

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Carolyn Steinberg, born in 1956, studied theory and composition at North Texas State University, Manhattan School of Music, Freiburg Music Hochschule, and the Juilliard School where she studied with Bernard Rands and received the DMA degree in May 1989. From 1980-87 she lived in Europe, where she studied with Franco Donatoni in Italy, and with Brian Ferneyhough (composition) and Francis Travis (conducting) in Freiburg, West Germany. Most recently Ms. Steinberg has fulfilled a Fromm Foundation commission by writing her Flute Concerto. Vanishing Points was commissioned by Southwest German Radio and first performed in the Donaneschingen Festival last October. Carolyn Steinberg is a Fellow in Composition at the 1989 Tanglewood Music Center.

Vanishing Points (Fluchtpunkte) was written in 1986 as an adventure with timbre. Since music in our century has pushed instruments to expand their compass and, in some cases, to sound like "what they are not," it occurred to me to establish groups of instruments which will sound like "what they are not" -- a timbral simulacra. The title refers to that term in painting for the point of convergence of two lines which meet off the frame rather than within its confines. Thus, there are several kinds of "vanishing points" in my composition: timbral ones, whereby instrumental colors merge to project a new color, and formal ones, whereby processes build form. The ensemble, then, is the total number of instruments necessary to make the timbral groups, and the idea of the piece determines the instrumentation, not vice versa. This composition represents an extreme degree of organizational complexity within the context of my own work and establishes a useful boundary, for myself, in the use of those techniques.

Beethoven — Quartet in F Major for Strings, op. 135

Allegretto
Vivace
Lento assai, cantante e tranquillo
Grave, ma non troppo tratto

Melissa Kleinbart, violin
Lisa Matricardi, violin
Hui Liu, viola
Derek Barnes, cello

Tanglewood Music Center

# P R O G R A M

TANGLEWOOD MUSIC CENTER
John Oliver, Head
Dennis Helmrich, Head Vocal Coach

FOURTH RECITAL
Sunday, August 13, 1989 at 8:30 p.m.
Theatre Concert Hall

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Despite and still — Samuel Barber
A last song
My lizard
In the wilderness
Solitary Hotel
Despite and still

Guiping Deng, soprano
Phillip Young, piano

Tre sonetti del Petrarca: in morte di Madonna Laura — Ildebrando Pizzetti
La vita fugge e non s'arresta un'ora
Quel rosignuol che sì soave piagne
Levommi il mio pensier in parte ov'era

Thomas Oesterling, tenor
Robin MacMillan, piano

Chamber Music — Luciano Berio
Strings in the earth and air
Monotone
Winds of May

Donna Ames, mezzo soprano
Amy Controulis, cello — Allan Kolsky, clarinet
Michele Pinet, harp

echos (1989) — Augusta Thomas

Lucy Schaufer, soprano
Elizabeth Turnbull, mezzo sòprano
Ellen Pendleton, violin — Claudia Walker, flute, piccolo
Florence Altenburger, violin — Jennifer Kuhns, oboe
Kurt Rohde, viola — Sharon Kam, clarinet
Karen Krummel, cello — Bill Buchman, bassoon
Stephen Schermer, bass — Kristin Jurkscheit, horn
Wade Weast, trumpet — Richard Benjafield, percussion
Brian Diehl, trombone — Robert Slack, percussion
Joel Fan, piano, celesta
Bradley Lubman, conductor

World premiere

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Augusta Read Thomas studied at Northwestern University, Yale University, and as a recipient of a Rotary International Fellowship at the Royal Academy of Music, London. She was awarded fellowships from Fontainbleau School of Music, Tanglewood Music Center, the Aspen Music School, June in Buffalo Composers Conference, and the Gaudeamus Foundation.
Thomas is the winner of numerous prizes and grants for her compositions including those from ASCAP, BMI, the National Endowment for the Arts, the American Academy and Institute of Arts and Letters, the Guggenheim Foundation, the Kate Neal Kinley Foundation, and the Bearns Prize from Columbia University. Her principal teachers include M. William Karlins, Alan Stout, Jacob Druckman, and Bernard Rands. Augusta Thomas is a Fellow in Composition at the 1989 Tanglewood Music Center.
_echos_ for soprano, mezzo soprano and chamber orchestra is based on Sonnet 123 by Shakespeare and on the poem _Inside_ by Joseph Mclean. The content of the two poems suggested the possibility of creating a dream-like music in which the poems would be exposed only in fragments and phrases, but in such a way that these fragments are echoes of the complete poems. Other echoes are evoked by the juxtaposition of the text phrases. In addition, the orchestration emulates and echoes the densities and weights of the poems. This work is dedicated to my friend Bernard Rands.

Intermission

Pierrot Lunaire, opus 21 (1912) — Arnold Schoenberg
(Thrice Seven Poems from Albert Giraud's _Pierrot Lunaire_ [German by Otto Erich Hartleben])

Steven Frucht, violin, viola
Melissa Brooks, cello
Catherine Wendtland, flute, piccolo
Gary Ginstling, clarinet, bass clarinet
Kwang-Wu Kim, piano

Phyllis Curtin, soprano
Leon Fleisher, conductor

Despite and still, by Barber

A Last Song (Robert Graves)

A last song, and a very last, and yet another O, when can I give over? Must I drive the pen until blood bursts from my nails and my breath fails and I shake with fever. Or sit well wrapped in a many colored cloak where the moon shines new through castle crystal? Shall I never hear her whisper softly, "But this is truth written by you only, and for me only; there for love have done?"

My Lizard (Theodore Roethke)

My lizard, my lovely writher, May your limbs never wither. May the eyes in your face survive the green ice of envy's mean gaze; May you live out your life without hate, without grief. And your hair ever blaze. In the sun, in the sun, when I am undone, when I am no one.

In the Wilderness (Robert Graves)

He, of his gentleness, thirsting and hungering walked in the wilderness; soft words of grace he spoke unto lost desert folk - that listened wondering. He heard the bittern call from ruined palace-wall. Answered him brotherly; He held communion with the she pelican of lonely piety. Basilisk, cockatrice, flocked to his homilies, With mail of dread device, with monstrous barbed strings, with eager dragon eyes. -- Great bats of leathern wings and old, blind broken things, mean in their miseries. Then ever with him went, Of all his wanderings comrade, with ragged coat, Gaunt ribs, poor innocent. Bleeding foot, burning throat, the guileless young scape-goat: For forty nights and days followed in Jesus' ways. Sure guard behind him kept, Tears like a lover wept.

Solitary Hotel (James Joyce: "Ulysses")

Solitary hotel in mountain pass. Autumn. Twilight. Fire lit. In dark corner young man seated. Young woman enters. Restless. Solitary. She sits. She goes to window. She stands, She sits. Twilight. She thinks. On solitary hotel paper she writes. She thinks. She writes. She sighs. Wheels and hoofs. She hurries out. He comes from his dark corner. He seizes solitary paper. He holds it towards fire. Twilight. He reads. Solitary. What? In sloping, upright and back hands. Queen's hotel. Queen's hotel. Queen's hotel. Queen's ho...

Despite and Still (Robert Graves)

Have you not read the words in my head, And I made part of your own heart? We have been such as draw the losing straw. You of your gentleness. I of my rashness. Both of despair. Yet still might share this happy will: To love despite and still, To love despite and still.
Never let us deny the thing's necessity but, O, refuse to choose When chance may seem to give loves in alternative. To love despite and still.

Three sonnets of Petrarch, by Pizzetti

Life flees and does not stop an hour

Life flees and does not stop an hour;
And death follows closely behind;
And things present and past
Give me conflict, and future ones also.
And the remembering and the waiting grieve me
Now here now there in such a way, that
in truth,
If it were not that I have pity for myself,
I would already by overcome by these thoughts.
Come back to me if some joy was ever
Felt by a sad heart; and then on the other hand
I see my navigating beset by turbulent winds
I see fortune at the harbor, and tired at last
My boatman, and broken masts and rigging,
And the beautiful eyes, that I am accustomed
to watch, are spent.

The nightingale that so softly cries

That nightingale that so softly cries
perhaps for his children or his dear wife,
With sweetness he fills the sky and the
countryside
with so many notes so compassionately
and caring;
and all night it seems to accompany me
and it reminds me of my bitter fate:
that I have no other than myself with
whom to complain:
among Goddesses I did not believe that
Death could reign.
O how easy it is to deceive one who feels secure!
Those two beautiful eyes, much brighter than
the sun
Whoever could have thought of seeing the
earth (made) dark?
Now I know that my difficult future
wants that living and weeping I learn
how nothing in this life pleases and endures.

## I lift up my thoughts to the place where she was

I lift up my thoughts to the place
Where she was whom I am looking for and do not find on earth:
There, among those whom the third circle encloses,
I saw her again more beautiful and less proud.
She took me by the hand and said: In this sphere
You will again be with me, if your desire does not err:
I am the one who gave you so much strife,
And completed my day's journey before evening
My virtue is not understood by human intellect:
You alone I await and that one whom you loved so much
and there below has remained my beautiful veil.
Alas, why does she fall silent and why did she withdraw her hand?
Because at the sound of the words so piteous and pure
there was little chance that I did not remain in heaven.

## Chamber Music, by Berio

I.

Strings in the earth and air
Make Music sweet;
Strings by the river where
The willows meet.
There's music along the river
Far Love wanders there,
Pale flowers on his mantle,
Dark leaves on his hair.
All softly playing
With head to the music bent,
And figners straying
Upon an instrument.

II.

All day I hear the noise of waters
Making moan,
Sad as the seabird is when going
Forth alone
He hears the winds cry to the waters
Monotone.
The grey winds, the cold winds are blowing
Where I go.
I hear the noise of many waters
Far below.
All day, all night, I hear them flowing
To and fro.

III.

Winds of May, that dance on the sea,
Dancing a ringaround in glee
From furrow to furrow, while overhead
The foam flies up to be garlanded
In silvery arches spanning the air,
Saw you my true love anywhere?
Welladay! Welladay! For the winds of May!
Love is unhappy when love is away!

## Echos, by Thomas

### Inside

I close my eyes and the world
encompasses that much more
than sight could hold and caress
whispers stronger, tastes profound I
am swept by the waves, scattered by
the winds to be part of the web song
of mystery.

Joseph Mclean

### LXXIII

That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruin'd choirs, where late the sweet birds sang.
In me thou see'st the twilight of such day
As after sunset fadeth in the west;
Which by and by black night doth take away,
Death's second self, that seals up all in rest.
In me thou see'st the glowing of such fire,
That on the ashes of his youth doth lie,
As on the death-bed on which it must expire,
Consumed with that which it was nourish'd by.
This thou perceivest, which makes thy love more strong,
To love that well which thou must leave ere long.

William Shakespeare

# PIERROT LUNAIRE

## PART 1

### 1. MOONDRUNK

The wine that only eyes may drink
Pours from the moon in waves at nightfall,
And like a springflood overwhelms
The still horizon rim.

Desires, shivering and sweet,
Are swimming without number through the flood waters'
The wine that only eyes may drink
Pours from the moon in waves at nightfall.

The poet, by his ardor driven,
Grown drunken with the holy drink —
To heaven he rapturously lifts
His head and reeling slips and swallows
The wine that only eyes may drink.

### 2. COLUMBINE

The moonlight's palest blossoms,
The whitest wonder-roses,
Bloom in summer nightfall.
O might I break just once!

My anxious pain to soften
I seek by darkest waters —
The moonlight's palest blossoms,
The whitest wonder-roses.

Fulfilled would be my yearning
Might I, as one enchanted,
As one in sleep, unpetal
Upon your auburn tresses
The moonlight's palest blossoms.

### 3. THE DANDY

With lightbeams so weird and fantastic
The luminous moon lights the glistening jars
On the ebon, high-holiest washstand
Of the taciturn dandy from Bergamo.

Resounding in bronze-tinted basin
Brightly laughs the fountain with metallic ring.
With lightbeams so weird and fantastic
The luminous moon lights the glistening jars.

Pierrot, with waxen complexion,
Stands musing, and thinks: How shall I today make up
He shoves aside rouge and the Oriental green,
And he daubs his face in most dignified style
With moonbeams so weird and fantastic.

### 4. A PALE WASHERWOMAN

A pale washerwoman
Washes nightly pallid kerchiefs,
Naked, silverwhitest arms
Reaching downward to the waters.
Through the clearing steal the breezes
Gently stirring up the stream.
A pale washerwoman
Washes nightly pallid kerchiefs.

And the gentle Maid of Heaven,
By the branches softly fondled,
Spreads out on the darkling meadows
All her light-bewoven linen —
A pale washerwoman.

### 5. A CHOPIN WALTZ

As a faint red drop of blood
Stains the pale lips of one stricken,
So there sleeps within these tones
A morbid, soul-infecting lure.

Chords of savage lust disrupt
The icy dream of bleak despair —
As a faint red drop of blood
Stains the pale lips of one stricken.

Warm and joyous, sweet and yearning,
Melancholy-somber waltzes
Haunt me ever through my senses,
Cling in my imagination
As a faint red drop of blood.

### 6. MADONNA

Rise, O Mother of All Sorrows,
On the altar of my verses!
Blood from your poor, shrunken breasts
By the sword's cold rage was spilled.

Your deep wounds forever open
Seem like eyes, so red and staring.
Rise, O Mother of All Sorrows,
On the altar of my verses.

In your thin and wasted arms
You hold up your Son's broken body
To reveal it to all mankind —
Yet the eyes of men avoid your grief,
O Mother of All Sorrows.

### 7. THE SICK MOON

You somber, deathly-stricken moon,
There on the heaven's darkest couch,
Your gaze, so feverishly swollen,
Charms me like a strange enchanted air.

Of insatiable love-pangs
You die, die, by yearning overwhelmed,
You somber, deathly-stricken moon,
There on the heaven's darkest couch.
The lover who, with rapturous heart,
Without a care to his mistress goes
Is happy in your play of light,
In your pale and tormented blood,
You somber, deathly-stricken moon.

## PART II

### 8. Night

Somber, shadowy, giant mothwings
Killed the splendid shine of sun.
An unopened magic-book,
The dark horizon lies — in silence.

The dank fumes of lower darkness
Give off vapor — stifling memory!
Somber, shadowy, giant mothwings
Killed the splendid shine of sun.

And from heaven down to earth
Sink, with heavy, swinging motion
Monsters huge, an unseen terror
On all mankind's hearts now falling —
Somber, shadowy, giant mothwings.

### 9. PRAYER TO PIERROT

Pierrot! My laughter
I have forgot!
The image of splendor
Dissolved, dissolved.

Black waves my banner
Now from my mast.
Pierrot! My laughter
I have forgot!

O give me once more,
Horse-doctor of souls,
Snowman of lyrics,
Moon's maharajah,
Pierrot — my laughter!

### 10. THEFT

Princely, luminous red rubies,
Bloody drops of ancient glory,
Slumber in the dead men's coffins
Below, in the catacombs.

Nights, with his boon companions,
Pierrot creeps down to plunder
Princely, luminous red rubies,
Bloody drops of ancient glory.

But look — their hair stands straight up,
Pale with fright they stand rooted;
Through the fearsome gloom — like eyeballs
Staring from the dead men's coffins,
Princely, luminous red rubies.

### 11. RED MASS

For evil's dread communion
In blinding golden glitter,
In candleshine-and-shutter,
Mounts the altar — Pierrot!

His hand, the consecrated
Tears off the priestly vestments
For evil's dread communion
In blinding glitter.

With sign-of-cross and blessing gestures
He shows to trembling, trembling souls
The Host of all red and dripping:
His heart — in bloody fingers —
For evil's dread communion.

### 12. GALLOWS SONG

The haggard harlot
With scrawney neck
Will be the last
Of his mistresses.

In his brain there
Sticks like a sharp nail
The haggard harlot
With scrawney neck.

Thin as a pine tree,
With hanging pigtail,
Lustily she will
Embrace the rascal,
The haggard harlot!

### 13. BEHEADING

The moon, glistening scimitar
Set on a black and silken cushion,
Unearthly huge, it threatens downward
Through sorrow-stricken night.

Pierrot wanders so restlessly,
Lifts up his eyes in deathly fright
To the moon, a glistening scimitar
Set on a black and silken cushion.

His knees are shaking with fright,
Fainting, he suddenly collapses.
He thinks that on his sinful neck
Comes whistling down with brutal force
The moon, the glistening scimitar.

### 14. THE CROSSES

Holy crosses are the verses
On which poets, mute, are bleeding,
Blindly beaten by the vultures,
Fluttering swarms of gostly phantoms.

In their bodies daggers revelled,
Blazoned in the blood of scarlet!

Holy crosses are the verses
On which poets, mute, are bleeding.

Reft of life — the locks rigid —
Lo, the rabble's noise is fading.
Slowly sinks the sun in glory,
Like a crimson Emporor's crown.
Holy crosses are the verses.

## PART III

### 15. HOMESICKNESS

Sweetly plaintive — a crystal sighing
From the old Italian pantomime
Rings across time: how Pierrot's grown awkward
In such sentimental modern fashion!

And it sounds through the wastes of his heart.
Echoes softly through his senses also,
Sweetly plaintive — a crystal sighing
From the old Italian pantomime.

Now Pierrot forgets his somber mien.
Through the silvery fireglow of moonlight
Through the flooding waves of light, his yearning
Soars on high native skies so distant — –
Sweetly plaintive — a crystal sighing.

### 16. VULGARITY

Into the bald pate of Cassander,
Who rends the air with screaming
Blithe Pierrot, affecting airs so kind
And tender — bores with a skull drill!

Then he plugs with his big thumb
His own genuine Turkish tobacco
Into the bald pate of Cassander,
Who rends the air with screaming.

Then screwing his cherry pipestem
Deep into the polished baldpate,
Quite at ease he puffs and draws
His own genuine Turkish tobacco
Out of the bald pate of Cassander!

### 17. PARODY

Steel needles, twinkling brightly,
Stuck in her graying hair,
Sits the duenna, murmuring,
In her knee-length scarlet skirt.

She's waiting in the arbor,
She loves Pierrot with aching heart —
Steel needles, twinkling brightly,
Stuck in her graying hair.

But suddenly — hark — a whisper!
A windpuff titters softly;
The moon, the cruel mocker,
Is aping with its bright rays
Steel needles' wink and blink.

### 18. THE MOONSPOT

With a spot of white, of shining moonlight,
On the collar of his jet-black jacket,
So Pierrot goes walking in the evening,
Out to seek some joy and high adventure.

Suddenly, in his dress something disturbs him.
He examines it — and yes, he finds there
A spot of white, of shining moonlight,
On the collar of his jet-black jacket.

Hang it, he thinks; another spot of whitewash!
Whisks and whisks, yet he cannot remove it.
So he goes on, full of spleen and fury,
Rubs and rubs until the early morning
A spot of white, of shining moonlight.

### 19. SERENADE

With a bow grotesque and monstrous,
Pierrot scrapes away at his viola;
Like a stork on only one leg,
Sadly plucks a pizzicato.

Pop, out comes Cassander,
Raging at the nightly virtuoso —
With a bow grotesque and monstrous,
Pierrot scrapes away at his viola.

Now he throws down his viola:
With his delicate left hand
He grabs the baldpate by the collar —
Dreamily plays upon his tonsure
With a bow grotesque and monstrous.

### 20. HOMEWARD BOUND

A moonbeam for the rudder,
Water lily for a boat,
So Pierrot travels southward
With a fresh prevailing wind.

The stream hums deep cadenzas
And rocks the little skiff;
A moonbeam for the rudder,
Water lily for a boat.

To Bergamo, the homeland,
Now Pierrot returns;

Faint glows the green horizon
With dawning in the east —
A moonbeam for the rudder.

### 21. O FRAGRANCE OLD

O fragrance old from days or yore,
Once more you intoxicate my senses.
A prankish troop of rogueries
Is swirling through buoyant air.

A cheerful longing makes me hope
For joys which I had long despised;
O fragrance old from days of yore,
Once more you intoxicate me.

I have abandoned all my gloom
And from my window framed in sunlight
I freely gaze on the dear world
And dream beyond in my boundless transport —
O fragrance old — from days of yore.

Tanglewood Music Center

# P R O G R A M

TANGLEWOOD MUSIC CENTER ORCHESTRA
Sixth Concert

Monday, August 14, 1989 at 8:30 P.M.
Theatre Concert Hall

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Rossini — Overture "La Scala di Seta"

Randall Fleischer, *conductor*
*New York, New York*

Prokofieff — Classical Symphony, op. 25
Allegro
Larghetto
Gavotta: Non troppo allegro
Finale: Molto vivace

Marin Alsop, *conductor*
*New York, New York*

*Intermission*

Bruckner — Symphony No. 9 in D Minor
Feierlich, misterioso
Scherzo: Bewegt, lebhaft; Trio: Schnell
Adagio: Langsam feierlich

Jeffrey Tate, *conductor*

This program was prepared under the direction of Gustav Meier, Leon Fleisher, and Jeffrey Tate.

BALDWIN PIANO

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Serge Koussevitzky
Opening Exercises, 1941

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# Orchestra Personnel

(Winds, brass and percussion listed alphabetically)

## First violins

Movses Pogossian
Alison Harney

Liana Zaretsky
Timothy Schwarz

Ann Shiau
Francine Trester

Laurie Landers
Chizuko Ishikawa

Dian Folland
Makiko Morimoto

Yen Yu
Andrea Schultz

Lisa Matricardi
Melissa Kleinbart

## Second violins

Jin-Kyung Lee
Nancy Shoop

Nancy Dahn
Ellen Pendleton

Jason Horowitz
Mahoko Eguchi

Steven Frucht
Adrianna Hulscher

Lydia Forbes
Min-Young Kim

Florence Altenburger
Yoshiko Kawamoto

Stefanie Taylor
Xiao-cao Xia

## Violas

David Quiggle
Hui Liu

Sharon Neufeld
Jenny Douglass

Nao Kaneko
Li-Wen Wang

Brian Quincey
Stephen Werczynski

Debra Shufelt
Goetz Schleifer

Kurt Rohde
Ralph Farris

## Cellos

Derek Barnes
Mark Votapek

Laura Koehl
Amy Controulis

Noriko Kishi
Alicia Steginк

Rachel Young
Karen Krummel

Hilary Metzger
Roberta Janzen

Eileen Moon
Melissa Brooks

## Basses

Dennis Roy
Anthony Manzo

Joseph Carver
Dianna Richardson

John Moore
Stephen Schermer

Glenn Gordon
***David Gruender

## Flutes

Jane Garvin
Karen Jones
Dita Krenberga
Claudia Walker
Catherine Wendtland

## Oboes

Jennifer Allen
Disa English
Phillip Koch
Jennifer Kuhns
Paul Opie
Pierre Roy

## Clarinets

Gary Ginstling
Marianne Gythfeldt
Sharon Kam
Allan Kolsky
Jo-Ann Sternberg

## Bassoons

Bill Buchman
Daniel Burdick
Laura Finnell
Karen Pierson
James Rodgers

## Horns

Lisa Aplikowski
Katherine Canfield
*Dong Jin Chang
Margaret Howard
Kristin Jurkscheit
**Steven Kostyniak
Tracy Leonard
**Karen Mendocha
Steven Replogle

## Trumpets

Wayne duMaine
Jeffrey Luke
Rodney Mack
Peter Margulies
Wade Weast

## Trombones

Brian Diehl
Jay Evans
Kevin Roberts

## Bass trombone

Mark Cantrell

## Tuba

Robert Rittberg

## Percussion

Richard Benjafield
David Herbert
Alan Megna
Jeffrey Milarsky
Scott Robinson
Robert Slack

## Harps

Michele Pinet
Calvin Stokes

## Librarian

David E. Gruender

## Orchestra Manager

Harry Shapiro

## Stage Manager

Christopher A. Schaetzly

*Guest performer
**Member, Boston University Tanglewood Institute
***TMC Staff

Tanglewood Music Center

# P R O G R A M

FELLOWSHIP PROGRAM CHAMBER MUSIC
ENSEMBLE IN RESIDENCE

THE PEABODY TRIO
Violaine-Marie Melancon, violin
Bonnie Thron, cello
Seth Knopp, piano

Thursday, August 17, 1989 at 8:30 p.m.
Theatre Concert Hall

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Haydn — Trio in E Major, Hob.XV:28
- Allegro moderato
- Allegretto
- Finale: Allegro

Richard Becker — Saltimbanques (1989)
- Prologue
- Burlesque
- Acrobat's Dance
- Passacaglia
- Bagatelle
- Slow Dance
- Epilogue

*Intermission*

Schubert — Trio in B-flat Major, opus 99
- Allegro moderato
- Andante un poco mosso
- Scherzo: Allegro
- Rondo: Allegro vivace

For several years the Tanglewood Music Center had wanted to add an 'ensemble' component to the already existing Fellowship Program. The focus of an ensemble residency would be to find an exciting young group -- a group already committed to life together as a permanently constituted chamber music entity -- and bring them to Tanglewood for work with the special Faculty gathered here each summer. While here, the group would have the opportunity to work with coaches including Norman Fischer, Leon Fleisher, Gilbert Kalish, Louis Krasner, Joel Krosnick, Eugene Lehner, and Julius Levine, among others. The program was begun in 1986, and each year the TMC has welcomed one or two worthy young groups.

Winners of the 1989 Naumburg Chamber Music Award, the Peabody Trio was formed in 1986 in San Francisco. In the fall of 1987, they began a full-time residency at the Peabody Institute in Baltimore, Maryland. In 1988 the trio was awarded a first prize in the Baltimore Chamber Music Awards Competition. In the summer of 1987 they were one of two resident ensembles at the Tanglewood Music Center and in 1988 they were selected to participate in the new "Institute for Young Artists" at the Ravinia Festival. The trio was invited back to Tanglewood for the summer of 1989.

The Peabody Trio is interested in commissioning and performing new music for the piano trio as well as performing the standard literature. They are working with the Peabody Institute to establish a program which will enable them to commission a series of new works by contemporary composers.

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Serge Koussevitzky
Opening Exercises, 1941

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Tanglewood Music Center

# P R O G R A M

NINTH CHAMBER MUSIC CONCERT
Saturday, August 19, 1989 at 4:00 p.m.
Chamber Music Hall

*Prepared by Louis Krasner, Burton Fine, Gilbert Kalish, and Andrew Jennings*

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Beethoven — Quartet in B-flat Major for Strings, Opus 18, no. 6
- Allegro con brio
- Adagio ma non troppo
- Scherzo: Allegro
- La Malinconia: Adagio; Allegretto quasi Allegro

Liana Zaretsky, violin
Nancy Shoop, violin
Nao Kaneko, viola
Noriko Kishi, cello

Roussel — Trio, Opus 40
- Allegro grazioso
- Andante
- Allegro non troppo

Brian Quincey, viola
Roberta Janzen, cello
Catherine Wendtland, flute

Beethoven — Trio in G Major, Opus 121a (Variations on the song "Ich bin der Schneider Kakadu")

Xiao-cao Xia, violin
Laura Koehl, cello
Christina Dahl, piano

Debussy — String Quartet No. 1, Opus 10
- Animé et très décidé
- Assez vif et bien rythmé
- Andantino doucement expressif
- Très modéré

Adrianna Hulscher, violin
Min-Young Kim, violin
Brian Quincey, viola
Noriko Kishi, cello

BALDWIN PIANO

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Tanglewood Music Center

# P R O G R A M

TENTH CHAMBER MUSIC CONCERT
Sunday, August 20, 1989 at 10:00 a.m.
Theatre Concert Hall

*Prepared by Oliver Knussen, Louis Krasner, Gilbert Kalish, Yo-Yo Ma, and Julius Levine*

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Suguru Goto — Gen-ei for chamber orchestra (1989)

| | |
|---|---|
| Timothy Schwarz, violin | Jane Garvin, flute |
| Chizuko Ishikawa, violin | Jennifer Allen, oboe |
| Debra Shufelt, viola | Gary Ginstling, clarinet |
| Derek Barnes, cello | Laura Finnell, bassoon |
| Anthony Manzo, bass | Margaret Howard, horn |
| Jeffrey Milarsky, percussion | Jeffrey Luke, trumpet |
| Michele Pinet, harp | Brian Diehl, trombone |
| Olga Gross, piano | Robert Rittberg, tuba |

Bradley Lubman, conductor

Suguru Goto was born in 1966 in Japan. After studying piano, theory, and composition there he came to the United States in 1986 to continue his musical studies. Mr. Goto is a composition student at New England Conservatory and is a Fellow in Composition at the 1989 Tanglewood Music Center.

Gen-ei for chamber orchestra was written in May and June of this year. It was inspired by the novel "Shinkirou" (Mirage) by Ryunosuke Akutagawa, which deals with the topics of illusion and mirage, be they mental or physical. Like the novel, the music conveys a sense of the beauty of the intangible. The instrumental voices, which are individually intricate and highly ornamented, merge to form an atmospheric music of delicate textural sonority.

Brahms — Trio for Violin, Horn and Piano, op. 40

Andante
Scherzo: Allegro
Adagio mesto
Finale: Allegro con brio

Lydia Forbes, violin — Lisa Aplikowski, horn
Sara Laimon, piano

Ligeti — Trio for Violin, Horn and Piano (1982)

Andantino con tenerezza
Vivacissimo molto ritmico
Alla Marcia
Lamento Adagio

Steven Frucht, violin — Steven Replogle, horn
Eric Zivian, piano

BALDWIN PIANO

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Serge Koussevitzky
Opening Exercises, 1941

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Mozart — Quintet in D Major for Strings, K. 593

Larghetto
Adagio
Menuetto
Finale: Allegro

Melissa Kleinbart, violin — Stephen Werczynski, viola
Jason Horowitz, violin — Ralph Farris, viola
Hilary Metzger, cello

Stravinsky — The Soldier's Tale

Yoshiko Kawamoto, violin — James Rodgers, bassoon
John Moore, bass — Wayne duMaine, trumpet
Jo-Ann Sternberg, clarinet — Jay Evans, trombone
David Herbert, percussion

Soldier's March A footsore soldier, going home on leave, stops to look through his knapsack.

He takes out a cheap violin (Music to Scene 1) and is approached by an old man, who offers to trade a wonderful book for the instrument. The book tells the future! --and the deal is struck. But, part of the deal, the soldier must go with the old man and teach him to play.

(Music to Scene 2) The Soldier - let's call him Joseph - eventually arrives home to find he's been deceived. The three days he spent with the old man were in fact three years. His girl is married. His mother and friends take him for a ghost. He is in despair, when the old man - now recognized as the Devil - appears and orders him to use the book. Joe becomes immensely wealthy, but he is miserable. Once more his nemesis appears and taunts him with an offer of the violin. And again Joe falls into the Devil's trap: the violin is mute, and Joe throws it away.

He takes to the road again (Royal March) and comes to a kingdom where a princess lies in an enchanted sleep. The Devil manifests himself and gloats that only the violin which he has again can break the spell. This time Joe tricks the Devil by getting him drunk and 'losing' to him at cards.

Now impoverished, he can once again play his violin, and (Little Concert) wakens the sleeping beauty. (Tango, Waltz, Ragtime).

The Devil awakens from his drunken stupor, expresses his rage (Devil's Dance) and warns Joseph that he is only safe as long as he stays within the kingdom he has won.

Joe and the princess are wed.

(Grand Chorale) The narrator (ever full of platitudes) warns that man is not meant to have it all, that you can't go home again, etc., but Joseph, bemused by happiness and still basically an innocent, allows his bride to convince him to go looking for his mother.

Joe steps over the border, and is at once captured by the Devil, who does a (Dance of Triumph) as he descends to hell with Joe in his grasp.

Tanglewood Music Center

# P R O G R A M

TANGLEWOOD MUSIC CENTER ORCHESTRA
Seventh Concert

Sunday, August 20, 1989 at 8:30 p.m.
Theatre Concert Hall

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Hindemith — Symphony, "Mathis der Maler" ("Matthias the Painter")

Angelic Concert
Entombment
Temptation of St. Anthony

Marin Alsop, *conductor*
*New York, New York*

*Intermission*

Prokofieff — Symphony No. 5, op. 100

Andante
Allegro marcato
Adagio
Allegro giocoso

Randall Fleischer, *conductor*
*New York, New York*

This concert was prepared under the direction of
Leonard Bernstein.

BALDWIN PIANO

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Serge Koussevitzky
Opening Exercises, 1941

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ORCHESTRA PERSONNEL
(Winds, brass and percussion listed alphabetically)

First violins

Yoshiko Kawamoto
Stefanie Taylor

Lydia Forbes
Steven Frucht

Adrianna Hulscher
Jin-Kyung Lee

Mahoko Eguchi
Min-Young Kim

Florence Altenburger
Xiao-cao Xia

Jason Horowitz
Ellen Pendleton

Nancy Dahn
Nancy Shbop

Second violins

Francine Trester
Movses Pogossian

Makiko Morimoto
Chizuko Ishikawa

Dian Folland
Alison Harney

Andrea Schultz
Timothy Schwarz

Melissa Kleinbart
Liana Zaretsky

Lisa Matricardi
Laurie Landers

Ann Shiau
*Wendy Evans

Violas

Sharon Neufeld
Brian Quincey

Debra Shufelt
Nao Kaneko

Ralph Farris
Hui Liu

Li-Wen Wang
Goetz Schleifer

Stephen Werczynaki
Kurt Rohde

Jenny Douglass
David Quiggle

Cellos

Rachel Young
Laura Koehl

Roberta Janzen
Noriko Kishi

Melissa Brooks
Karen Krummel

Hilary Metzger
Alicia Stegink

Eileen Moon
Mark Votapek

Amy Controulis
Derek Barnes

Basses

Anthony Manzo
Joseph Carver

Dianna Richardson
John Moore

Stephen Schermer
Glenn Gordon

Dennis Roy

Flutes

Jane Garvin
Dita Krenberga
Karen Jones
Claudia Walker
Catherine Wendtland

Oboes

Jennifer Allen
Phillip Koch
Jennifer Kuhns
Paul Opie
Pierre Roy

Clarinets

Gary Ginstling
Marianne Gythfeldt
Sharon Kam
Allan Kolsky
Jo-Ann Sternberg

Bassoons

Bill Buchman
Daniel Burdick
Laura Finnell
Karen Pierson
James Rodgers

Horns

Lisa Aplikowski
Katherine Canfield
Margaret Howard
Kristin Jurkscheit
Tracy Leonard
Steven Replogle

Trumpets

Wayne duMaine
Jeffrey Luke
Rodney Mack
Peter Margulies
Wade Weast

Trombones

Brian Diehl
Jay Evans
Kevin Roberts

Bass trombone

Mark Cantrell

Tuba

Robert Rittberg

Percussion

Richard Benjafield
David Herbert
Alan Megna
Jeffrey Milarsky
Scott Robinson
Robert Slack

Harps

Michele Pinet
Calvin Stokes

Piano

Olga Gross

Librarian

David E. Gruender

Orchestra Manager

Harry Shapiro

Stage Manager

Christopher A. Schaetzly

*guest performer

# Program Notes

## Hindemith (16 Nov. 1895 - 28 Dec. 1963) - Symphony "Mathis der Maler"

Like Russia in the Stalin era, Germany in the thirties was subjected to official decrees and regulations governing many aspects of life and art. By 1934 Hindemith found himself in increasingly serious difficulties. He already suffered the enmity of Richard Straus, head of the Nazi Kulterkammer, and the magazine Die Musik had just denounced his operas as lacking in the philosophical outlook which Germany demanded of its artists. Shortly after, Goebbels, Minister of Propaganda and Public Enlightenment, publicly accused Hindemith of "cultural Bolshevism," stating that his works were degenerate and had no place in the musical life of the Third Reich. It was not long before he found himself forced to leave Germany.

It was in this atmosphere that Hindemith worked on the completion of his third opera, Mathis der Maler. The libretto, written by Hindemith himself, is based on the life of Mathias Grunewald and inspired by that artist's magnificent panels for the altarpiece at St. Anthony's Church in Isenheim. The background for the story is the Peasants' War of 1524 with the action centered around Hindemith's native region near Mainz; that the story explores the role of the artist in society during a time of upheaval only serves to underline the autobiographical aspects of the work. Several more overt references point to an indictment of Nazi doctrine, notably the burning of Lutheran literature in Scene 4, recalling the Nazi burning of "Politically and morally un-German writings" in May of 1933. It should come as no surprise that the opera was not permitted to be staged. However, even before the opera was completed, Hindemith extracted two instrumental sections and a scene for a purely orchestral symphony in three movements which had its premiere in Berlin on 12 March 1934 with the Berlin Philharmonic under Wilhelm Furtwangler.

Each movement of the Symphony is named for a panel of the Grunewald masterpiece. The Engelkonzert (Angelic Concert) is the prelude to the opera itself and uses the old melody "Es sungen drei Engel ein' sussen Gesang" as a leitmotif, first introduced by the three trombones and woven into the polyphonic texture as a cantus firmus. Grablegang (The Entombment of Christ) is an interlude played in the final scene of the opera played as Mathias watches over the dying Regina, daughter of the leader of the Peasants' Revolt, and then contemplates his own end. It is a profound lamentation increasing in intensity to a great orchestral outburst before trailing away to a peaceful ending. The final movement is from the powerful "Temptation of St. Anthony" scene in the opera. Hindemith provides the motto in the score: "Ubi eras, Jhesu bone, ubi eras? Quare non affuisti ut saneres vulnera mea?" (Where were you, good Jesus? Why did you not come and heal my wounds?) The Symphony remains one of the most powerful and enduring of Hindemith's legacy.

## Prokofiev (23 Apr. 1891 - 5 Mar. 1953) - Symphony No. 5, op. 100

Prokofiev's Fifth Symphony followed on the heels of his opera War and Peace, and was composed in the space of one month during the summer of 1944. It followed his Fourth Symphony by fully fifteen years, but is actually the first time that he set out to write a symphony per se since his Second Symphony of 1924; the Third was drawn from his opera The Flaming Angel, and the Fourth from his ballet The Prodigal Son. Prokofiev wrote that he intended this to be a work "glorifying the human spirit...a hymn to free and happy Man, to his strength, his generosity, and his noble spirit."

In the summer of 1944 the Russians were still locked in bloody combat with the Nazis, although it began to seem clear that the worst horrors were behind them. While the Fifth Symphony is without a specific program, it is not difficult to trace the War's influence on this most epic of Prokofiev's symphonic works. The first movement, with its unhurried unfolding of melodic material gives a feeling of philosophic probing, as does the almost elegaic Adagio. In the second movement, a scherzo in A B C B A form, the sardonic wit of the younger Prokofiev is evident, while the brilliant finale, after recalling material from the first movement, seems infused with pure exuberance. The Symphony was first performed by the Moscow State Philharmonic Orchestra on 13 January 1945, with the composer conducting -- his last appearance in that capacity. It was introduced to this country by Serge Koussevitzky and the Boston Symphony on the 9th and 10th of November that same year.

Program notes by David E. Gruender, Librarian, Tanglewood Music Center

Tanglewood Music Center

# P R O G R A M

TANGLEWOOD MUSIC CENTER VOCAL DEPARTMENT
John Oliver, Head
Dennis Helmrich, Head Vocal Coach

FIFTH RECITAL
Monday, August 21, 1989 at 8:30 p.m.
Chamber Music Hall

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Mélodies de Venise (Verlaine) — Gabriel Fauré

- Mandoline
- En sourdine
- Green
- A Clymène
- C'est l'extase

Yu Chen, baritone
Frank Corliss, piano

Chansons de Bilitis (Louys) — Claude Debussy

- La flûte de Pan
- La chevelure
- Le tombeau des naïades

Alison Swensen, mezzo-soprano
Phillip Young, piano

Chants de terre et de ciel — Olivier Messiaen

- Bail avec Mi (pour ma femme)
- Antienne du silence (pour les jour des Anges gardiens)
- Danse du bébé - Pilule (pour mon petit Pascal)
- Arc-en-ciel d'innocence (pour mon petit Pascal)
- Minuit pile et face (pour la Mort)
- Résurrection (pour le jour de Pâques)

Lori Phillips, soprano
Robin Bowman, piano

*Intermission*

Five songs — Jean Sibelius

- Kyssens hopp
- Jägargossen
- Kom no hit, död
- Hållilå, uti storm och i regn
- Vilse

Michael Eberhard, baritone
Valerie Pley, piano

BALDWIN PIANO

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Serge Koussevitzky
Opening Exercises, 1941

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Time Cycle — Lukas Foss

We're late (Auden)
When the bells justle (Housman)
Sechszehnter Janvar (Kafka)
O mensch, gib Acht (Nietzsche)

Theresa Cincione, soprano
Hilary Metzger, cello
Marianne Gythfeldt, clarinet
Scott Robinson, percussion
Christina Dahl, piano
Bradley Lubman, conductor

*Robin Bowman is a visiting member of the TMC vocal faculty.*

THE PERFORMERS ASK THAT THERE BE APPLAUSE ONLY AT THE END OF EACH GROUP OF SONGS.

The singers in this recital are students in the Master Classes of Phyllis Curtin, Tanglewood Music Center Artist-in-Residence for Vocal Music.

# 1989
# TANGLEWOOD ON PARADE

WEDNESDAY
AUGUST THE TWENTY-THIRD
FOR THE BENEFIT OF
THE TANGLEWOOD MUSIC CENTER

SEIJI OZAWA • CLAUDIO ABBADO •
LEONARD BERNSTEIN • CHARLES DUTOIT •
ZUBIN MEHTA • MICHAEL TILSON THOMAS •
CHRISTOPH VON DOHNÁNYI • PHYLLIS CURTIN •
SHERRILL MILNES • LEONTYNE PRICE •
SHIRLEY VERRETT • BURT BACHARACH •
JACOB DRUCKMAN • DAVID DEL TREDICI •
LUKAS FOSS • OLIVER KNUSSEN •

*What do these names have in common, along with hundreds of musicians who perform in America's major symphony orchestras?*

Tanglewood Music Center

All are distinguished alumni of a unique program founded in 1940 as the fulfillment of Serge Koussevitzky's vision of the ideal musical community. Today, the Tanglewood Music Center continues to be the nation's preeminent academy for advanced musical study and performance. Maintained and financed by the Boston Symphony Orchestra, the Tanglewood Music Center offers exceptional young instrumentalists, singers, composers, and conductors a comprehensive and exhilarating eight-week program of musical training, under the direction of the world's greatest concert artists.

Since admission to the TMC is based solely on musical ability rather than the ability to pay, the Center operates each year at a substantial loss to the BSO. We need your support. Please contribute to the Tanglewood Music Center. When you do, you contribute to the future of music itself.

Please make checks payable to the Tanglewood Music Center and mail to the Friends Office, Tanglewood, Lenox MA 01240. For further information, please contact John Keenum in the Friends Office at Tanglewood, or call (413) 637-1600.

## Tanglewood on Parade

Wednesday, August 23, 1989

**For the benefit of the Tanglewood Music Center**

Tanglewood Music Center

| | |
|---|---|
| 2:00 | Gates Open |
| 2:20 | Boston University Tanglewood Institute: Brass Fanfares at Main Gate Drive (Rear of Shed in case of rain) |
| 2:30 | Tanglewood Music Center Fellowship Chamber Music (Theatre-Concert Hall) |
| 2:30 | Boston University Tanglewood Institute Chamber Music Concert (Chamber Music Hall) |
| 3:00 | Boston University Tanglewood Institute Young Artists Chorus and Orchestra (Koussevitzky Music Shed) |
| 4:00 | Tanglewood Music Center Fellowship Vocal Concert (Chamber Music Hall) |
| 5:15 | Alpine Horn Demonstration (Lawn near Chamber Music Hall; Shed if rain) |
| 5:45 | Balloon Ascension (Lawn near Box Lot, weather permitting) |
| 6:00 | Tanglewood Music Center Fellowship Wind Music (Main House porch; Chamber Music Hall in case of rain) |
| 7:00 | Berkshire Highlanders (Lion Gate; rear of Shed in case of rain) |
| 8:00 | Fanfares (Koussevitzky Music Shed) |
| 8:30 | Gala Concert (Shed) |

Hot air balloon courtesy of Charles Joseph of Lebanon, New Jersey
Alpine horns courtesy of BSO horn player Daniel Katzen
Scottish folk music courtesy of the Berkshire Highlanders
Fireworks over the Stockbridge Bowl following the Gala Concert

# A Message from Seiji Ozawa

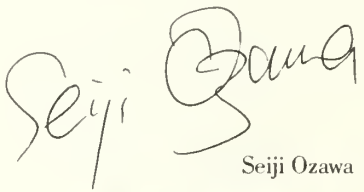
Tanglewood on Parade is a festive day with a serious and important purpose, to provide funds to help support the Tanglewood Music Center. In fulfillment of Serge Koussevitzky's dream, young musicians come to this beautiful setting to study with members of the Boston Symphony Orchestra, and on this day the two orchestras traditionally make music together.

The Tanglewood Music Center is the only institution of its kind administered and financed by a major symphony orchestra. The 150 Fellows who come here from twenty-nine states and fifteen foreign countries pay no tuition; many also receive free room and board. This freedom from financial concerns for the summer gives these gifted young musicians an opportunity to focus all of their attention on a very intense level of music-making. It is a fantastic experience, one which will influence most of the Fellows for the rest of their lives.

The summer I spent here as a Fellow in 1960 was one of the most challenging and stimulating periods of my musical life. Can you imagine what it is like for a young musician to be inspired by the Boston Symphony Orchestra, the preeminent guest conductors and soloists performing at Tanglewood, and the magnificent surroundings of the Berkshires?

Because the Tanglewood Music Center is very costly to operate, we are now involved in a $12 million campaign with the goal to make the Tanglewood Music Center self-supporting and to provide a new Theatre-Concert Hall, the site of the student performances.

Your attendance at this benefit concert supports the Music Center. We invite all of you who share our love for great music to participate in the Tanglewood Music Center's 50th Anniversary Campaign. In 1990 we hope to celebrate the successful completion of the campaign and look forward to an even more glorious future.



Seiji Ozawa

# The Tanglewood Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the world. Here, the Tanglewood Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment (as the Berkshire Music Center) under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. Now in its fifth year under Artistic Director Leon Fleisher, the Tanglewood Music Center looks forward to celebrating its first half-century of musical excellence in 1990.

The school opened formally on July 8, 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique*, which students learn with their regular private teachers, but on *making music*. Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music and the orchestral literature with talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer brings treasured memories of exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the TMC faculty and visitors who are in town to lead the BSO in its festival concerts. The quality of this orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of that annual corps of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at

*Serge Koussevitzky*

the Tanglewood Music Center, and that figure is constantly rising.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with eleven separate programs for performers and composers.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, as it approaches its fiftieth anniversary in 1990, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

*Seiji Ozawa conducts the Tanglewood Music Center Orchestra*

## Gala Concert

TANGLEWOOD ON PARADE

Wednesday, August 23, at 8:30

**For the benefit of the Tanglewood Music Center**

BOSTON SYMPHONY ORCHESTRA
TANGLEWOOD MUSIC CENTER ORCHESTRA

LEONARD BERNSTEIN and JOHN WILLIAMS, conductors
ROBERTA ALEXANDER, soprano

BARBER — Overture to *The School for Scandal*, Opus 5

BARBER — *Knoxville: Summer of 1915*, Opus 24,
for soprano and orchestra

ROBERTA ALEXANDER, soprano

RODGERS — *Carousel* Waltz

BOSTON SYMPHONY ORCHESTRA,
JOHN WILLIAMS, conductor

INTERMISSION

TCHAIKOVSKY — Symphony No. 4 in F minor, Opus 36

Andante sostenuto—Moderato con anima
Andantino in modo di canzona
Scherzo (Pizzicato ostinato): Allegro
Finale: Allegro con fuoco

TANGLEWOOD MUSIC CENTER ORCHESTRA,
LEONARD BERNSTEIN, conductor

Baldwin piano

The Tanglewood Music Center is funded in part by a generous grant from the National Endowment for the Arts.

# *A New Theater-Concert Hall at Tanglewood*

The Theater-Concert Hall was built in 1941 and has been the setting for countless memorable musical events. The Hall can no longer adequately serve the growing needs of Tanglewood's performers and their audiences.

The new Theater-Concert Hall will be the home of the Tanglewood Music Center Fellows, as well as an important recital and concert venue for internationally renowned artists.

A 1,200-seat facility with superb acoustics is planned. Funds are needed to realize this dream.

## *Important Naming Opportunities Include:*

**Naming the new Hall — $2.5 million**
**Naming spaces in the Hall — $75,000-$200,000**
**Becoming a Founder — $10,000, $25,000, $50,000**
**Endowing a seat — $2,500**

Tanglewood Music Center

*Information on how you can help is available in the Tanglewood Development Office or Friends Office. Or write to "New Theater-Concert Hall, Tanglewood, Lenox, MA 01240" for a brochure.*

# Notes

During the summer of 1931, **Samuel Barber** (1910-81), then still a student at the Curtis Institute, lived with relatives of his fellow student Gian Carlo Menotti in the village of Cadegliano on the Italian side of Lake Lugano. From there the two budding composers traveled occasionally to Gressoney for sessions with Rosario Scalero, who in the winter was their composition teacher in Philadelphia. As Barber reticently wrote to his parents, "Our lessons went well, and my idea for a new orchestra piece got by." This idea that "got by" turned into his earliest published orchestral work and his first to be performed; it was a sprightly overture with a title drawn from the lively Restoration comedy of Sheridan. The composer admitted that the music was only "suggested by" the comedy and was not an attempt to depict the characters or the plot. Barber was in those days a great admirer of Brahms, whose rather pessimistic world view he shared. When he began the *School for Scandal* Overture, he mentioned to Menotti that he was going to try to do something that even Brahms couldn't do—compose a *real* scherzo. Menotti has recently recalled that Barber worked very hard to achieve the brilliant, "light" quality of this score, though the listener will be hard put to find any strain. Barber's essentially lyrical approach to composition is already fully evident in this bubbly score.

One of the most striking features of Serge Koussevitzky's relationships with the composers he admired and performed over a period of years is the warm rapport that developed, the elderly conductor becoming an artistic father to many young composers; Barber was one who benefited greatly from Koussevitzky's interest. Over the years he wrote a number of works for the Boston Symphony and Koussevitzky, of which the last is quite possibly his masterpiece. Barber composed *Knoxville: Summer of 1915* in 1947 on a commission from Eleanor Steber; Serge Koussevitzky conducted the Boston Symphony Orchestra with Steber in the world premiere performances on April 9 and 10, 1948. Barber set an autobiographical fragment by James Agee, used as the prologue to his novel *A Death in the Family*. Agee's remarkable prose poem depicts a summer evening with the whole family assembled in the back yard, as seen through the eyes of a small child.

The text appears, at first, to be simply the child's methodical cataloguing of all the people and things that form part of its life—a typically childlike way of establishing one's own place in the scheme of things (though in Agee's text, the language is richly evocative and anything but juvenile). The child is the poet's persona, represented in the musical score by the soprano. Like all children—like everyone of all ages, for that matter—the main item on the child's agenda is to establish its identity—who it is. The beauty of Agee's poem is that we can sense the "immortal yearnings" of this small child through a concrete listing of objects and of relatives "who quietly treat me, as one familiar and well-beloved in that home . . . but will not ever tell me who I am." Barber's music, too, seems deceptively simple, yet it grows organically from a handful of ideas; throughout *Knoxville: Summer of 1915*, it is far more than illustration of a text. The composer has crafted a masterful score of romantic cast that soars with rich vocal lyricism.

**Richard Rodgers** (1902-79) enjoyed two fruitful theatrical collaborations—first with Lorenz Hart, then with Oscar Hammerstein II—each of which advanced the standards and techniques of the Broadway stage and provided shows that offer lasting pleasure, while influencing later creators. Rodgers' second show with Hammerstein,

*Carousel*, is a version of Ferenc Molnár's romantic fantasy *Liliom*, with its setting changed from Budapest to a Maine seacoast town in the late nineteenth century. In Molnár's play, the opening scene shows through spoken dialogue how the carnival barker Liliom and the principal female character are mutually attracted to one another (generating jealousy on the part of the older woman who owns the carnival, and who regards Liliom as her property). The same information is conveyed in *Carousel* without a single word, spoken or sung, through the medium of the swirling waltz music that opens the show. To its strains, we see (in pantomime) Julie Jordan starting to fall in love with Billy Barker (as Liliom is called in this version) when he lifts her onto a seat on the carousel.

**Pyotr Ilyich Tchaikovsky** (1840-93) composed his Symphony No. 4 between May 1877 and January 19, 1878. It has long been regarded as the first of his truly mature symphonies, and perhaps his finest achievement in the genre, a work of expressive force and a more effective architecture than he ever achieved in any other symphony. The expressive power of the symphony may bear some trace of the preceding winter, when the composer passed through a difficult personal crisis. It was dedicated to Nadezhda von Meck, who was passionately devoted to Tchaikovsky's music, which she had first heard a few years earlier; in December 1876, her offer of monetary assistance to the hard-pressed composer initiated fourteen years of support, carried out with the extraordinary stipulation that she and Tchaikovsky were never to meet in person.

Like its evident inspiration, Beethoven's Fifth, Tchaikovsky's Fourth Symphony progresses from a mood of fateful combat to eventual triumph. To Nadezhda von Meck he wrote an explanation of its secret program:

> The introduction contains the germ, the central idea . . . this is Fate, the inevitable force that jealously watches to see that felicity and peace shall not be complete . . . that hangs over the head like a sword of Damocles and constantly, unswervingly, poisons the soul. . . .

Tchaikovsky's fatalism takes him through moods of despair and longing before finally finding that life can be made bearable by taking happiness from the joys of the people around us. But he kept this program a secret between himself and his patron; in performance he preferred to let the music speak for itself. Certainly the strength of the Fourth projects Tchaikovsky's musical ideas even without the explanation sent to his "beloved friend," the one who really made the symphony possible.

—Steven Ledbetter

## Artists

Leonard Bernstein has achieved worldwide recognition as conductor, composer, pianist, author, and teacher.

John Williams is Conductor of the Boston Pops Orchestra.

American soprano Roberta Alexander has gained worldwide recognition for her appearances in the important opera houses, as soloist with major symphony orchestras, and at the major international festivals.

## KNOXVILLE: SUMMER OF 1915

*We are talking now of summer evenings in Knoxville Tennessee in that time that I lived there so successfully disguised to myself as a child.*

. . . It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds' hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt; a loud auto; a quiet auto; people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber.

A streetcar raising its iron moan; stopping, belling and starting; stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter, fainting, lifting, lifts, faints foregone: forgotten. Now is the night one blue dew.

> Now is the night one blue dew, my father has drained, he has coiled
> the hose.
> Low on the length of lawns, a frailing of fire who breathes. . . .
> Parents on porches: rock and rock. From damp strings morning
> glories hang their ancient faces.
> The dry and exalted noise of the locusts from all the air at once
> enchants my eardrums.

On the rough wet grass of the back yard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there. . . . They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine, . . . with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am.

—*James Agee*

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# Tanglewood Music Center 1989 Fellowship Program

Violins

Florence Altenburger, Paris, France
*Florence Gould Foundation Fellowship*

Nancy Dahn, Lunenburg, Nova Scotia, Canada
*Jane W. Bancroft Fellowship*

Mahoko Eguchi, Yokohama, Japan
*Dr. Boris A. and Katherine E. Jackson Fellowship*

Dian Folland, Owatonna, MN
*Red Lion Inn Fellowship*

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*Alfred E. Chase Fellowship*

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*Gerald Gelbloom Memorial Fellowship*

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*Miriam and Sidney Stoneman Fellowship*

Adrianna Hulscher, Seattle, WA
*Ruth and Jerome Sherman Memorial Fellowship*

Chizuko Ishikawa, Tokyo, Japan
*Charles and Sara Goldberg Charitable Trust Fellowship*

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*Berkshire County Savings Bank Fellowship/ William Kroll Memorial Fellowship*

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*Charles E. Culpeper Foundation Fellowship*

Jin-Kyung Lee, Buenos Aires, Argentina
*Omar Del Carlo Tanglewood Fellowship*

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*Lucy Lowell Fellowship*

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Ellen Pendleton, Winter Park, FL
*Morris A. Schapiro Fellowship*

Movses Pogossian, Yerevan, Armenia, USSR
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*Philip and Bernice Krupp Fellowship*

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*Karl Burack Memorial Fellowship*

Francine Trester, Great Neck, NY
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Yen Yu, Wuhan, China
*Starr Foundation Fellowship*

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Jenny Douglass, Newton, MA
*BayBanks Fellowship*

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*Boston Symphony Orchestra Fellowship*

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### Seiji Ozawa, Music Director

*Music Directorship endowed by John Moors Cabot*

**First Violins**
Malcolm Lowe
*Concertmaster*
*Charles Munch chair*
Tamara Smirnova-Sajfar
*Associate Concertmaster*
*Helen Horner McIntyre chair*
Max Hobart
*Assistant Concertmaster*
*Robert L. Beal, and*
*Enid L. and Bruce A. Beal chair*
Lucia Lin
*Assistant Concertmaster*
*Edward and Bertha C. Rose chair*
Bo Youp Hwang
*John and Dorothy Wilson chair, fully funded in perpetuity*
Max Winder
*Forrest Foster Collier chair*
Fredy Ostrovsky
*Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity*
Gottfried Wilfinger
Leo Panasevich
*Carolyn and George Rowland chair*
Sheldon Rotenberg
*Muriel C. Kasdon and Marjorie C. Paley chair*
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

**Second Violins**
Marylou Speaker Churchill
*Fahnestock chair*
Vyacheslav Uritsky
*Charlotte and Irving W. Rabb chair*
Ronald Knudsen
*Edgar and Shirley Grossman chair*
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
Ronan Lefkowitz
*Nancy Bracken
*Jennie Shames
*Aza Raykhtsaum
*Valeria Vilker Kuchment
*Bonnie Bewick
*Tatiana Dimitriades
*James Cooke
§ Joseph Conte
§ Ling Ling Guan
§ Lisa Crockett

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Robert Barnes
Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
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*Mark Ludwig
*Roberto Diaz
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*Philip R. Allen chair*
Martha Babcock
*Vernon and Marion Alden chair*
Sato Knudsen
*Esther S. and Joseph M. Shapiro chair*
Joel Moerschel
*Sandra and David Bakalar chair*
*Robert Ripley
Luis Leguía
*Robert Bradford Newman chair*
Carol Procter
*Lillian and Nathan R. Miller chair*
Ronald Feldman
*Jerome Patterson
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*John Stovall

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*Walter Piston chair*
Fenwick Smith
*Myra and Robert Kraft chair*
Leone Buyse
*Marian Gray Lewis chair*

**Piccolo**
Lois Schaefer
*Evelyn and C. Charles Marran chair*

**Oboes**
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*Acting Principal Oboe*
*Mildred B. Remis chair*
Wayne Rapier

**English Horn**
‡Laurence Thorstenberg
*Beranek chair, fully funded in perpetuity*
§ Cary Ebli

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Harold Wright
*Ann S.M. Banks chair*
Thomas Martin
Peter Hadcock
*E-flat Clarinet*

**Bass Clarinet**
Craig Nordstrom
*Earla and Harvey Chet Krentzman chair*

---

**Participating in a system of rotated seating within each string section*
‡*On sabbatical leave*
§*Substituting, Tanglewood 1989*

**Bassoons**
Sherman Walt
*Edward A. Toft choir*
Roland Small
Matthew Ruggiero

**Contrabassoon**
Richard Plaster

**Horns**
Charles Kavalovski
*Helen Sagoff Slosberg chair*
Richard Sebring
*Margaret Andersen Congleton chair*
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

**Trumpets**
Charles Schlueter
*Roger Louis Voisin choir*
Peter Chapman
*Ford H. Cooper choir*
Timothy Morrison
Steven Emery

**Trombones**
Ronald Barron
*J.P. and Mory B. Borger choir, fully funded in perpetuity*
Norman Bolter

**Bass Trombone**
Douglas Yeo

**Tuba**
Chester Schmitz
*Margoret ond William C. Rousseau chair*

**Timpani**
Everett Firth
*Sylvio Shippen Wells choir*

**Percussion**
Charles Smith
*Peter ond Anne Brooke choir*
Arthur Press
*Assistant Timponist*
*Peter Andrew Lurie choir*
Thomas Gauger
Frank Epstein

**Harp**
Ann Hobson Pilot
*Willono Henderson Sinclair chair*

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Lynn Larsen
Harry Shapiro

**Librarians**
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**Stage Manager**
*Position endowed by Angelica Lloyd Clagett*
Alfred Robison

**Stage Assistant**
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Leontyne Price

## Additional Acknowledgments

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*Cover design by Winstanley Associates, Lenox, MA*

Tanglewood
Music
Center

The TANGLEWOOD MUSIC CENTER is maintained
for advanced study in music and sponsored by the
BOSTON SYMPHONY ORCHESTRA.

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, *Music Director*
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TANGLEWOOD MUSIC CENTER
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*Charles E. Culpeper Foundation Chair*
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James E. Whitaker, *Chief Coordinator*
Harry Shapiro, *Orchestra Manager*

# References furnished on request

Armenta Adams
American Ballet Theater
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# Tanglewood Music Center

TANGLEWOOD ON PARADE
Wednesday, August 23, 1989

FELLOWSHIP PROGRAM CHAMBER MUSIC
2:30 P.M. Theatre Concert Hall

*Prepared by Oliver Knussen, Peter Serkin, Gilbert Kalish, Julius Levine, Norman Fischer, Louis Krasner, Leon Fleisher, Eugene Lehner, Eugene Lehner and Gilbert Kalish*

---

Britten — The Sword in the Stone (1938) Concert Suite

Introduction: Moderato (quasi fanfare)
Boys' Tunes: Allegro gioviale
Merlyn's Tune: Andante maestoso (very deliberate and quite pompous)
Tree Music: Andante tranquillo
Merlyn's Spell: Allegro molto
Witch Tune: Allegro furioso
Bird Music: Moderato
Lullaby: Moderato tranquillo
Water Theme: Moderato (Liquidamente)
End Music: Allegro alla marcia

Claudia Walker, flute
Gary Ginstling, clarinet
Bill Buchman, bassoon
Peter Margulies, trumpet
Brian Diehl, trombone
Michele Pinet, harp
Robert Slack, percussion

Oliver Knussen, conductor

Schubert — Quintet in A Major for Piano and Strings, op. 114 ("Trout")

Allegro vivace
Andante
Scherzo: Presto
Tema: Andantino
Finale: Allegro giusto

Andrea Schultz, violin
Li-Wen Wang, viola
Rachel Young, cello
Stephen Schermer, bass
Kwang-Wu Kim, piano

Poulenc — Sextet for Piano and Woodwinds

Allegro vivace
Divertissement
Finale: Prestissimo

Karen Jones, flute
Phillip Koch, oboe
Sharon Kam, clarinet
Daniel Burdick, bassoon
Kristin Jurkscheit, horn
Christir- Dahl, piano

Schubert — String Quartet No. 14 in D minor, Op. posth. ("Death and the Maiden")

Allegro
Andante con moto
Scherzo: Allegro molto
Presto

Nancy Dahn, violin
Stefanie Taylor, violin
Jenny Douglass, viola
Amy Controulis, cello

Dvorak — Trio in F minor for Piano and Strings, op. 65
Allegro ma non troppoi
Allegretto grazioso
Poco adagio
Allegro con brio

Alison Harney, violin — Alicia Stegink, cello
Olga Gross, piano

Beethoven — Quartet in F minor for Strings, op. 95
Allegro con brio
Allegretto ma non troppo
Allegro assai vivace, ma serioso
Larghetto espressivoe; Allegretto agitato; Allegro

Movses Pogossian, violin — Goetz Schleifer, viola
Laurie Landers, violin — Noriko Kishi, cello

Brahms — Quartet in C minor for Piano and Strings, op. 60
Allegro non troppo
Scherzo
Andante
Finale: Allegro comodo

Dian Folland, violin — Karen Krummel, cello
Kurt Rohde, viola — Joel Fan, piano

Mendelssohn — Quartet in A minor for Strings, op. 13
Adagio; Allegro vivace
Adagio non lento
Intermezzo: Allegretto con moto
Presto

Ann Shiau, violin — David Quiggle, viola
Ellen Pendleton, violin — Melissa Brooks, cello

Dohnanyi — Serenade in C Major for Strings, op. 10
Marcia: Allegro
Romanza: Adagio non troppo, quasi andante
Scherzo: Vivace
Tema con variazioni: Andante con moto
Rondo: Allegro vivace

Francine Trester, violin — Sharon Neufeld, viola
Mark Votapek, cello

Stravinsky — "Le Sacre du Printemps"
Part One: The Adoration of the Earth
Introduction - Harbingers of Spring - Dance of the Adolescents - Ritual of Abduction - Spring Rounds - Games of the Rival Clans - Procession of the Wise Elder - Adoration of the Earth (Wise Elder) - Dance of the Earth
Part Two: The Sacrifice
Introduction - Mystical Circles of the Virgins - Glorification of the Chosen One - Evocation of the Ancestors - Ritual of the Ancestors - The Sacrificial Dance of the Chosen One

Joel Fan and Kwang-Wu Kim, pianists

BALDWIN PIANO

# Tanglewood Music Center

TANGLEWOOD ON PARADE
Wednesday, August 23, 1989

FELLOWSHIP PROGRAM WIND MUSIC

6:00 P.M. Main House Porch

*Donald MacCourt, conductor*

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Mozart — Divertimento in E-flat Major, K. 166 (159d)
- Allegro
- Menuetto
- Andante grazioso
- Adagio
- Allegro

Jennifer Allen, Pierre Roy, oboes
Phillip Koch, Jennifer Kuhns, English horns
Jo-Ann Sternberg, Sharon Kam, clarinets
Laura Finnell, James Rodgers, bassoons
Kristin Jurkscheit, Katherine Canfield, horns

arr. Bartkowiak — "Send in the Clowns" (Bassoon Quartet)

James Rodgers, Bill Buchman, Laura Finnell, Daniel Burdick, bassoons

Spohr — Notturno in C Major, op. 34 for Wind Harmonie and Janissary Band
- Marcia: Moderato
- Menuetto: Allegro
- Andante con Variazioni
- Polacca
- Adagio
- Finale: Vivace

Jane Garvin, flute, piccolo
Paul Opie, oboe
Jennifer Allen, oboe
Marianne Gythfeldt, clarinet
Gary Ginstling, clarinet
Daniel Burdick, bassoon
Bill Buchman, bassoon
James Rodgers, contrabassoon
Tracy Leonard, horn
Steven Replogle, horn
Peter Margulies, trumpet
Rodney Mack, trumpet
Wade Weast, posthorn
Mark Cantrell, bass trombone
Alan Megna, percussion
Robert Slack, percussion
Richard Benjafield, percussion

BALDWIN PIANO

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FIRST WEEK YAIP

**YOUNG ARTISTS INSTRUMENTAL PROGRAM** June 26 - July 2, 1989

Asadour Santourian, Orchestra Manager

| MONDAY 26 | TUESDAY 27 | WEDNESDAY 28 | THURSDAY 29 |
|---|---|---|---|
| **AUDITIONS**<br><br>Woodwinds: 9-11:30 am<br>LRSH<br>Percussion: 10-11 am<br>Lively Stones<br><br>Brass: 11:45-1:45 pm<br>Viola: 2:00-3:30 pm<br>Cello: 3:40-5:30 pm<br>Bass: 5:40-6:30 pm<br>Theatre, WSC | 8:45-11:45 am<br>WW/BR/PERC<br>sectional,<br>Mr. Nierenberg,<br>West Barn, TWD<br><br>**AUDITIONS**<br>violin:9:00-1:20 pm<br>Theatre, WSC<br><br>1:00-3:00 pm<br>viola/cello/bass<br>sectional<br>Mr. Nierenberg,<br>West Barn, TWD<br><br>4:00-6:00 pm<br>Young Artists<br>Orchestra Meeting<br>Mr. Santourian,<br>Theatre, WSC | 8:45-11:45 am<br>YAO Rehearsal<br>Mr. Nierenberg<br>West Barn, TWD<br><br>1:15-3:15 pm<br>Perc Ensemble,<br>Lively Stones<br><br>1:00-2:00 pm<br>Handel Orchestra<br>Mr. Lipsitt,<br>West Barn, TWD<br><br>7:00-8:15 pm<br>Chamber Music<br>Orientation Session<br>strings & woodwinds<br>Mr. Jennings,<br>Theatre, WSC | 8:45-11:45 am<br>YAO Rehearsal<br>Mr. Nierenberg<br>West Barn, TWD<br><br>1:15-3:15 pm<br>Chamber Music A<br>Locations - TBA<br><br>3:30-5:30 pm<br>Chamber Music B<br>Locations - TBA<br><br>8:30 pm<br>Parnas/Frager<br>Benefit concert for<br>The Kadinoff<br>Scholarship Fund,<br>Theatre-CH, TWD |

| FRIDAY 30 | FRIDAY (CON'T) | SATURDAY JULY 1 | SUNDAY JULY 2 |
|---|---|---|---|
| 8:45-11:45 am<br>YAO Rehearsal<br>Mr. Nierenberg,<br>West Barn, TWD<br><br>1:00-2:00 pm<br>Perc Ensemble<br>Lively Stones<br><br>2:30 pm<br>TMC Opening Exercises<br>Theatre-CH, TWD<br><br>"Alleluia" Rehearsal<br>Time TBA<br>Tanglewood Grounds | | 9:00-12 noon<br>YAO Rehearsal<br>Mr. Nierenberg,<br>West Barn, TWD<br><br>**********<br>* TWD-Tanglewood *<br>* WSC-West Street *<br>* CH-Concert Hall *<br>* TMC-Tanglewood *<br>* Music Center *<br>* LRSH-Little Red *<br>* Schoolhouse *<br>********** | **********<br>* Bass and Brass *<br>* Ensemble times *<br>* and locations *<br>* TBA *<br>********** |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FIRST WEEK YAQP

**YOUNG ARTISTS QUARTET PROGRAM** June 26 - July 2, 1989

Norman Fischer, Director

| MONDAY 26 | TUESDAY 27 | WEDNESDAY 28 | THURSDAY 29 |
|---|---|---|---|
| 9:00-11:30 am<br>**AUDITIONS**<br>Theatre, WSC<br>VIOLAS:<br>9:00 - Creswell<br>9:15 - Dolgas<br>9:30 - Largess<br>VIOLINS:<br>9:45 - Carrillo<br>10:00 - DiYanni<br>10:15 - Henry<br>10:30 - Terry<br>10:45 - Young<br>CELLO:<br>11:00 - Johnson<br>11:15 - Ou<br><br>7:30-9:00 pm<br>Orientation<br>Meeting with<br>Mr. Fischer<br>Library, WSC | 9:00-11:30 am<br>Individual<br>Practice<br><br>2:00-5:00 pm<br>Reading Rehearsals<br>Science Bldg.,<br>Rooms 1,2,3 | 9:00-11:30 am<br>Quartet Rehearsals<br>and Coachings,<br>Science Bldg.,<br>Rooms 1,2,3<br><br>2:00 pm<br>Cello Masterclass<br>and Individual<br>Lessons with<br>Mr. Fischer<br>Science Bldg.,Rm. 3<br><br>2:00 pm<br>Violin Meeting<br>Mr. Jennings,<br>Science Bldg.,Rm. 1<br>Lessons:<br>2:30 - Carrillo<br>3:00 - DiYanni<br>3:30 - Henry<br>4:00 - Kreston<br>4:30 - Terry<br>5:00 - Young | 8:45-11:45 am<br>Quartet Rehearsals<br>and Coachings,<br>Science Bldg.,<br>Rooms 1,2,3<br><br>1:30-3:30 pm<br>Individual Practice<br><br>8:30 pm<br>Parnas/Frager<br>Benefit Concert for<br>The Kadinoff<br>Scholarship Fund,<br>Theatre-CH, TWD |

| FRIDAY 30 | FRIDAY (CON'T) | SATURDAY JULY 1 | SUNDAY JULY 2 |
|---|---|---|---|
| 8:45-11:45 am<br>Quartet Rehearsals<br>and Coachings,<br>Science Building<br>Rooms 1,2,3<br><br>"Alleluia" Rehearsal<br>Time - TBA<br>Tanglewood Grounds<br><br>2:30 pm<br>TMC Opening Ceremonies<br>Theatre - CH, TWD<br><br>4:00-5:30 pm<br>Masterclass<br>Theatre, WSC | | 9:30 am<br>Quartet Rehearsals<br>and Coachings,<br>Science Building<br>Rooms 1,2,3<br><br>**********<br>* TWD-Tanglewood *<br>* WSC-West Street *<br>* CH-Concert Hall *<br>* TMC-Tanglewood *<br>* Music Center *<br>********** | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FIRST WEEK YAPP

**YOUNG ARTISTS PIANO PROGRAM** June 26 - July 2, 1989

Maria Clodes Jaguaribe, Director

| MONDAY 26 | TUESDAY 27 | WEDNESDAY 28 | THURSDAY 29 |
|---|---|---|---|
| 11:30-1:00 pm<br>Masterclass:<br>Brady, Churchill,<br>Driscoll, Eakin<br>Library, WSC | 11:30-1:00 pm<br>Masterclass:<br>Manalili, Mehne,<br>Patkai, Schwartz<br>Library, WSC | 11:30-1:00 pm<br>Masterclass:<br>Fujita, Gibbons,<br>Lorenz, MacDonald<br>Library, WSC | 11:30-1:00 pm<br>Masterclass:<br>Tsuruta, Van Hoose,<br>Weng, Stern<br>Library, WSC |
| Lessons, Ms. Brady<br>Library, WSC<br>1:00 pm - Tsuruta<br>1:45 pm - Van Hoose<br>2:30 pm - Weng | Lessons, Ms. Brady<br>Library, WSC<br>1:00 pm - Fujita<br>1:45 pm - Gibbons<br>2:30 pm - Lorenz | Lessons, Ms. Brady<br>Library, WSC<br>1:00 pm - Manalili<br>1:45 pm - Mehne<br>2:30 pm - Patkai | Lessons, Ms. Brady<br>Library, WSC<br>1:00 pm - Churchill<br>1:45 pm - Brady<br>2:30 pm - Driscoll |
| Lessons,<br>Ms. Jaguaribe<br>146 Main Street<br>3:00 pm - Fujita<br>3:45 pm - Gibbons<br>4:30 pm - Lorenz<br>5:15 pm - MacDonald | Lessons,<br>Ms. Jaguaribe<br>146 Main Street<br>3:00 pm - Tsuruta<br>3:45 pm - Van Hoose<br>4:30 pm - Weng<br>5:15 pm - Stern | Lessons,<br>Ms. Jaguaribe<br>146 Main Street<br>3:00 pm - Brady<br>3:45 pm - Churchill<br>4:30 pm - Driscoll<br>5:15 pm - Eakin | Lessons,<br>Ms. Jaguaribe<br>146 Main Street<br>3:00 pm - Manalili<br>3:45 pm - Mehne<br>4:30 pm - Patkai<br>5:15 pm - Schwartz |
| 7:00-10:00 pm<br>Chamber Music<br>Piano Auditions<br>LRSH | | | |

| FRIDAY 30 | FRIDAY (CON'T) | SATURDAY JULY 1 | SUNDAY JULY 2 |
|---|---|---|---|
| Lessons, Ms. Brady<br>146 Main Street<br>9:30 am - Schwartz<br>10:15 am - Eakin<br>11:00 am - Stern<br>11:45 am - MacDonald | | ********** | |
| "Alleluia" Rehearsal<br>Time - TBA<br>Tanglewood Grounds | | * TWD-Tanglewood *<br>* WSC-West Street *<br>* CH-Concert Hall *<br>* TMC-Tanglewood *<br>* Music Center *<br>* LRSH-Little Red *<br>* Schoolhouse * | |
| 2:30 p.m.<br>TMC Opening Exercises<br>Theatre - CH, TWD | | ********** | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FIRST WEEK YAVP

**YOUNG ARTISTS VOCAL PROGRAM** June 26 - July 2, 1989

Joan Heller, Director

| MONDAY 26 | TUESDAY 27 | WEDNESDAY 28 | THURSDAY 29 |
|---|---|---|---|
| 8:15-8:45 am<br>Movement<br>Last Names: A - K,<br>Theatre, WSC | 8:15-8:45 am<br>Movement<br>Last Names: L - Z<br>Theatre, WSC | 8:15-9:00 am<br>Movement<br>Last Names: A - K,<br>Theatre, WSC | 8:15-9:00 am<br>Movement<br>Last Names: L - Z,<br>Theatre, WSC |
| 9:00-10:30 am<br>Theory Placment<br>Exam,<br>Chicken Coop 9 & 12<br>and Science Bldg. | 10:00-11:30 am<br>Chorus,<br>East Barn, TWD | 9:00-10:00 am<br>Voice Lessons and<br>Coachings,<br>Chicken Coop,<br>Bunkhouse, Theatre | 9:00-10:00 am<br>Voice Lessons and<br>Coachings,<br>Chicken Coop,<br>Bunkhouse, Theatre |
| 9:00-11:30 am<br>Staff Rehearsal<br>East Barn, TWD | 1:30-3:00 pm<br>Chorus,<br>East Barn, TWD | 10:00-11:45 am<br>B Theory -<br>Chicken Coop<br>A & I Voice Class -<br>Theatre, WSC | 10:00-11:45 am<br>A & I Theory -<br>Chicken Coop<br>B Voice Class -<br>Theatre, WSC |
| 12:45-2:30 pm<br>Chorus,<br>East Barn, TWD | 7:30-8:30 pm<br>Staff Show<br>Theatre, WSC | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD |
| 2:30-3:30 pm<br>Staff Show | | 3:00-4:00 pm<br>1-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>2-Diction<br>East Barn, TWD | 3:00-4:00 pm<br>2-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>1-Diction<br>East Barn, TWD |
| VOCAL AUDITIONS<br>3:30-5:00 pm<br>East Barn, TWD | | | |
| 6:45-10:00 pm<br>Theatre, WSC | | | |
| 10:00-10:30 pm<br>Staff Meeting<br>Theatre, WSC | | 4:00-5:00 pm<br>Staff Meeting<br>East Barn, TWD | 8:30 pm<br>Kadinoff Benefit<br>Concert,<br>Theatre-CH, TWD |

| FRIDAY 30 | FRIDAY (CON'T) | SATURDAY JULY 1 | SUNDAY JULY 2 |
|---|---|---|---|
| 9:00-10:00 am<br>Voice Lessons &<br>Coachings<br>Chicken Coop,<br>Bunkhouse, Theatre | 1:00-2:00 pm<br>Chorus<br>East Barn, TWD | | |
| 10:00-11:30 am<br>Chorus,<br>Theatre, WSC | 2:30 pm<br>TMC Opening Exercises<br>Theatre-CH, TWD | ********** | |
| "Alleluia Rehearsal<br>Time - TBA,<br>Tanglewood Grounds | | * TWD-Tanglewood *<br>* WSC-West Street *<br>* CH-Concert Hall *<br>* TMC-Tanglewood *<br>* Music Center * | |
| | | ********** | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FIRST WEEK YACP

**YOUNG ARTISTS COMPOSITION PROGRAM** June 26 - July 2, 1989

Dr. Robert Sirota, Director

| MONDAY 26 | TUESDAY 27 | WEDNESDAY 28 | THURSDAY 29 |
|---|---|---|---|
| 9:00-10:30 am<br>Theory Placement<br>Exam<br>Chicken Coop 9 & 12 | Lessons<br>42 Walker Street<br>10:00 am: Berube<br>11:00 am: Lind | Lessons<br>42 Walker Street<br>9:00 am: Meyers<br>10:00 am: Pedraglio<br>11:00 am: Tenenbaum | Lessons<br>42 Walker Street<br>9:00 am: Voss<br>10:00 am: Woodruff<br>11:00 am:Culvrhouse |
| 11:00 am -12 noon<br>Orientation Meeting<br>with Dr. Sirota &<br>Mr. Hagar<br>42 Walker St., Lenox | 10:00-11:30 am<br>Chorus,<br>East Barn, TWD | 1:00-3:00pm<br>Chorus,<br>East Barn, TWD | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD |
| 12:45-2:30 pm<br>Chorus,<br>East Barn, TWD | 1:30-3:00 pm<br>Chorus<br>East Barn, TWD | 3:30-5:00 pm<br>Musicianship<br>Class<br>Library, WSC | 3:30-5:00 pm<br>First Composition<br>Reading<br>Library, WSC |
| 3:30-5:00 pm<br>Musicianship Class<br>Library, WSC | 3:30-5:00 pm<br>20th Century Music<br>Mr. Hagar,<br>Library, WSC | | 8:30 pm<br>Parnas/Frager<br>Benefit Concert for<br>The Kadinoff<br>Scholarship Fund,<br>Theatre - CH, TWD |
| 6:45 pm<br>Vocal Auditions,<br>Theatre, WSC | | | |

| FRIDAY 30 | FRIDAY (CON'T) | SATURDAY JULY 1 | SUNDAY JULY 2 |
|---|---|---|---|
| 9:00-10:00 am<br>Theory<br>Library, WSC | | | |
| 10:00-11:30 am<br>Chorus,<br>Theatre, WSC | | ********** * TWD-Tanglewood * * WSC-West Street * * CH-Concert Hall * * TMC-Tanglewood * * Music Center * ********** | |
| 1:00-2:00 pm<br>Chorus,<br>East Barn, TWD | | | |
| "Alleluia" Rehearsal<br>Time - TBA<br>Tanglewood Grounds | | | |
| 2:30 pm<br>TMC Opening Exercises<br>Theatre - CH, TWD | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FIRST WEEK EBS

**EMPIRE BRASS SEMINAR** June 26 - July 2, 1989

| MONDAY 26 | TUESDAY 27 | WEDNESDAY 28 | THURSDAY 29 |
|---|---|---|---|
| 9:30 am - AUDITIONS<br>trpts - Koussevitzky<br>horns - Kenmore<br>trbns - Stein<br>tubas/euphs -Fiedler<br>(1 prepared solo & sight-reading) | 9:30-11:30 am<br>Coachings<br>1. Kenmore<br>2. Fenway<br>3. Fiedler<br>4. Koussevitzky<br>5. Greylock | 9:30-11:30 am<br>Coachings<br>1. Kenmore<br>2. Fenway<br>3. Fiedler<br>4. Koussevitzky<br>5. Greylock | 9:30-11:30 am<br>Coachings (EBQ)<br>1. Kenmore<br>2. Fenway<br>3. Fiedler<br>4. Koussevitzky<br>5. Greylock |
| 2:00 pm<br>Koussevitzky<br>Orientation Meeting<br>and Audition Results | 2:00-4:00 pm<br>Open Rehearsal/<br>Workshop,<br>Atlantic Brass,<br>Koussevitzky | 1:30-3:00 pm<br>Coachings<br>(5 places) | 2:00-4:00 pm<br>Empire Brass,<br>Open Rehearsal/<br>Workshop,<br>Koussevitzky |
| 2:30-4:30 pm<br>First Rehearsals<br>1. Koussevitzky<br>2. Stein<br>3. Kenmore<br>4. Fiedler<br>5. Fenway | | 3:30-5:00 pm<br>Atlantic Brass,<br>Open Rehearsal,<br>Koussevitzky | |

| FRIDAY 30 | FRIDAY (CON'T) | SATURDAY JULY 1 | SUNDAY JULY 2 |
|---|---|---|---|
| 9:30-11:30 am<br>Brass Quintet<br>Master Coachings<br>(5 places) | | 1:30-4:00 pm<br>Performance Class<br>Cafeteria, WSC | |
| "Alleluia" Rehearsal<br>Time - TBA<br>Tanglewood Grounds | | ********** | |
| 2:30 pm<br>TMC Opening Exercises<br>Theatre - CH, TWD | | * TWD-Tanglewood *<br>* WSC-West Street *<br>* CH-Concert Hall *<br>* TMC-Tanglewood *<br>* Music Center * | |
| | | ********** | |

**FLUTE SEMINAR** June 26 - July 2, 1989

Doriot Anthony Dwyer, Director
Leone Buyse, Assistant Director

| MONDAY 26 | TUESDAY 27 | WEDNESDAY 28 | THURSDAY 29 |
|---|---|---|---|
| 3:30-6:00 pm<br>Ms. Dwyer &<br>Ms. Buyse<br>Seminar,<br>LRSH | 9:00-12 noon<br>Ms. Dwyer<br>Seminar,<br>LRSH<br><br>1:30-3:00 pm<br>Ms. Buyse<br>Seminar,<br>LRSH | 9:00-12 noon<br>Ms. Dwyer<br>Seminar,<br>East Barn,TWD<br><br>1:30-3:30 pm<br>Ms. Dwyer<br>Seminar,<br>Theatre, WSC | 9:00-12 noon<br>Ms. Dwyer<br>Seminar,<br>East Barn, TWD<br><br>1:30-3:30 pm<br>Ms. Dwyer<br>Seminar,<br>Theatre, WSC<br><br>8:30 pm<br>Parnas/Frager<br>Benefit Concert for<br>The Kadinoff<br>Scholarship Fund,<br>Theatre - CH, TWD |

| FRIDAY 30 | FRIDAY (CON'T) | SATURDAY JULY 1 | SUNDAY JULY 2 |
|---|---|---|---|
| "Alleluia" Rehearsal<br>Time - TBA<br>Tanglewood Grounds<br><br>2:30 pm<br>TMC Opening Exercises<br>Theatre - CH, TWD | | 1:00-4:00 pm<br>Ms. Buyse<br>Seminar,<br>East Barn, TWD | ********** |

* LRSH-Little Red *
* Schoolhouse*
* WSC-West Street *
* TWD-Tanglewood *
* CH-Concert Hall *
* TMC-Tanglewood *
* Music Center *
**********

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FIRST WEEK HARP

**HARP SEMINAR** June 26 - July 2, 1989

Lucile Lawrence, Director

| MONDAY 26 | TUESDAY 27 | WEDNESDAY 28 | THURSDAY 29 |
|---|---|---|---|
| Lessons,<br>Ms. Lawrence<br>146 Main Street<br>Lenox<br>2:00 pm - Cappelle<br>3:00 pm - Hsieh<br>4:00 pm - Michel<br>5:00 pm - Umbricht | | | Lessons,<br>Ms. Lawrence<br>146 Main Street<br>Lenox<br>2:00 pm - Cappelle<br>3:00 pm - Hsieh<br>4:00 pm - Michel<br>5:00 pm - Umbricht<br><br>8:30 pm<br>Parnas/Frager<br>Benefit Concert for<br>The Kadinoff<br>Scholarship Fund,<br>Theatre-CH,TWD |

| FRIDAY 30 | FRIDAY (CON'T) | SATURDAY JULY 1 | SUNDAY JULY 2 |
|---|---|---|---|
| "Alleluia" Rehearsal<br>Time - TBA,<br>Tanglewood Grounds<br><br>2:30 pm<br>TMC Opening Exercises<br>Theatre-CH, TWD | | ********** * TWD-Tanglewood * * WSC-West Street * * CH-Concert Hall * * TMC-Tanglewood * * Music Center * ********** | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FIRST WEEK L & A

**LISTENING AND ANALYSIS SEMINAR** June 26 - July 2, 1989

Dr. Jeremy Yudkin, Director

| MONDAY 26 | TUESDAY 27 | WEDNESDAY 28 | THURSDAY 29 |
|---|---|---|---|
| | | 8:45-11:45 am<br>YAO Rehearsal<br>Mr. Nierenberg<br>West Barn, TWD | 8:45-11:45 am<br>YAO Rehearsal<br>Mr. Nierenberg<br>West Barn, TWD |
| 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD |
| | | | 8:30 pm<br>Bernard Kadinoff<br>Benefit Concert<br>with Parnas/Frager,<br>Theatre - CH, TWD |

| FRIDAY 30 | FRIDAY (CON'T) | SATURDAY JULY 1 | SUNDAY JULY 2 |
|---|---|---|---|
| 8:45-11:45 am<br>YAO Rehearsal<br>Mr. Nierenberg<br>West Barn, TWD | 2:30 pm<br>TMC Opening Exercises<br>Theatre-CH, TWD | 8:30 pm<br>Members of<br>Julliard String<br>Quartet,<br>Theatre, TWD | 2:30 pm<br>BSO Chamber<br>Players & Members<br>of the Julliard<br>String Quartet,<br>Theatre, TWD |
| "Alleluia" Rehearsal<br>Time - TBA<br>Tanglewood Grounds | 8:30 pm<br>BSO Chamber Players<br>& Members of the<br>Julliard String<br>Quartet,<br>Theatre, TWD | | |
| 1:00-2:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | | | |

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**********************
*   TWD-Tanglewood   *
*   WSC-West Street  *
*   CH-Concert Hall  *
*   TMC-Tanglewood   *
*      Music Center  *
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**THEORY**

June 26 - July 2, 1989

Dr. Victoria Sirota, Director

| MONDAY 26 | TUESDAY 27 | WEDNESDAY 28 | THURSDAY 29 |
|---|---|---|---|
| 9:00-10:30 am<br>Placement Exam<br>Chicken Coop,<br>Rooms 9 & 12<br>Science Bldg.<br><br>3:00-4:30 pm<br>Placement Exam<br>Chicken Coop,<br>Rooms 9 & 12 | | 10:00-11:45 am<br>Theory for<br>Vocal Program<br>Chicken Coop, Rm. 9 | 10:00-11:45 am<br>Theory for<br>Vocal Program<br>Chicken Coop, Rm. 9<br><br>(as posted in<br>Main House)<br>2:45-3:45 pm<br>Intermediate Theory<br>Chicken Coop,<br>Rooms 9 & 12<br><br>4:00-5:00 pm<br>Intermediate Theory<br>Chicken Coo,<br>Rooms 9 & 12 |

| FRIDAY 30 | FRIDAY (CON'T) | SATURDAY JULY 1 | SUNDAY JULY 2 |
|---|---|---|---|
| 9:00-10:00 am<br>YACP, Theory<br>Library, WSC | | | |

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**********************
*   TWD-Tanglewood   *
*   WSC-West Street  *
*   CH-Concert Hall  *
*   TMC-Tanglewood   *
*      Music Center  *
**********************
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BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FIRST WEEK

**********SPECIAL EVENTS********** June 26 - July 2, 1989

| MONDAY 26 | TUESDAY 27 | WEDNESDAY 28 | THURSDAY 29 |
|---|---|---|---|
| | 7:30-8:30 pm<br>Performance by<br>Members of the<br>Young Artists<br>Vocal Program Staff,<br>Theatre, WSC | | 8:30 pm<br>Leslie Parnas &<br>Malcolm Frager<br>in a concert to<br>benefit the<br>Bernard Kadinoff<br>Scholarship Fund.<br>Theatre - CH, TWD |

| FRIDAY 30 | FRIDAY (CON'T) | SATURDAY JULY 1 | SUNDAY JULY 2 |
|---|---|---|---|
| "Alleluia" Rehearsal<br>Time & Location - TBA | | | |
| 2:30 pm<br>TMC Opening Ceremonies<br>Theatre - CH, TWD | | | 2:30 pm<br>BSO Chamber Players<br>Members of the<br>Julliard String<br>Quartet,<br>Theatre - CH, TWD |
| 8:30 pm<br>BSO Chamber Players<br>& Members of the<br>Julliard String<br>Quartet,<br>Theatre - CH, TWD | | 8:30 pm<br>Members of the<br>Julliard String<br>Quartet with<br>Gilbert Kalish, piano<br>Theatre - CH, TWD | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 SECOND WEEK YAIP

**YOUNG ARTISTS INSTRUMENTAL PROGRAM** July 3 - 9, 1989

Asadour Santourian, Orchestra Manager

| MONDAY 3 | TUESDAY 4 | WEDNESDAY 5 | THURSDAY 6 |
|---|---|---|---|
| 8:45-11:45 am<br>YAO Rehearsal,<br>Mr. Nierenberg,<br>West Barn, TWD | 8:45-10:30 am<br>YAO Rehearsal,<br>Mr. Nierenberg<br>West Barn, TWD | 8:45-11:45 am<br>YAO Rehearsal,<br>Mr. Nierenberg<br>West Barn, TWD | 8:45-10:30 am<br>YAO Rehearsal,<br>Mr. Nierenberg<br>West Barn, TWD |
| 1:15-3:15 pm<br>Bass Ensemble<br>Parlor, WSC | 10:45-11:45 am<br>Young Artists Chorus,<br>Mr. Lipsitt<br>West Barn, TWD | 1:15-3:15 pm<br>Bass Ensemble<br>Mr. Seeber<br>Parlor, WSC | 10:45-11:45 am<br>Young Artists<br>Chorus,<br>Mr. Lipsitt<br>West Barn, TWD |
| 1:15-3:15 pm<br>Perc. Ensemble<br>Lively Stones | 1:15-3:15 pm<br>Chamber Music A | 1:15-3:15 pm<br>Perc. Ensemble<br>Lively Stones | 1:15-3:15 pm<br>Chamber Music A |
| 1:30-3:00 pm<br>violin sectional<br>3:00-4:30 pm<br>viola/cello/bass<br>sectional<br>Science Building | 3:30-5:30 pm<br>Chamber Music B | 1:15-3:15 pm<br>Chamber Music A<br><br>3:30-5:30 pm<br>Chamber Music B | 3:30-5:30 pm<br>Chamber Music B |
| 3:30-5:30 pm<br>Brass Ensemble<br>LRSH, WSC | | 3:30-5:30 pm<br>Brass Ensemble,<br>Theatre, WSC<br><br>8:30 pm<br>Sonata Recital,<br>TMC Fellows<br>Chamber Music Hall,<br>TWD | |

| FRIDAY 7 | FRIDAY (CON'T) | SATURDAY 8 | SUNDAY 9 |
|---|---|---|---|
| 8:45-11:45 am<br>YAO Rehearsal<br>Mr. Nierenberg,<br>West Barn, TWD | 3:45-5:30 pm<br>Dress Rehearsal<br>YAO-Mr. Nierenberg<br><br>5:30-6:15 pm<br>Dress Rehearsal<br>YAO/YAC-Mr. Lipsitt<br>Theatre, TWD | 9:00-11:00 am<br>YAO Rehearsal<br>Mr. Nierenberg,<br>West Barn, TWD | 8:30 pm<br>Young Artists<br>Orchestra and<br>Chorus Concert<br>Theatre, TWD |
| 1:15-3:15 pm<br>Bass Ensemble<br>Mr. Seeber<br>Parlor, WSC | | 11:00-12 noon<br>YAO/YAC Rehearsal<br>Mr. Lipsitt<br>West Barn, TWD | |
| 1:15-3:15 pm<br>Perc. Ensemble<br>Lively Stones | | ********** | |
| | | * SEE THEORY SCHEDULE * | |
| | | * FOR CLASS TIMES * | |
| | | * Monday & Friday!! * | |
| | | ********** | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 SECOND WEEK YAQP

**YOUNG ARTISTS QUARTET PROGRAM** July 3 - 9, 1989

Norman Fischer, Director

| MONDAY 3 | TUESDAY 4 | WEDNESDAY 5 | THURSDAY 6 |
|---|---|---|---|
| 8:45-11:45 am<br>Quartet Rehearsal<br>and Coachings,<br>Mr. Fischer<br>Science Bldg. 1,2,3 | 8:45-11:45 am<br>Quartet Rehearsals<br>and Coachings,<br>Mr. Jennings,<br>Science Bldg. 1,2,3 | 8:45-11:45 am<br>Quartet Rehearsals<br>and Coachings,<br>Mr. Fischer,<br>Science Bldg. 1,2,3 | 8:45-11:45 am<br>Quartet Rehearsals<br>and Coachings,<br>Mr. Jennings,<br>Science Bldg. 1,2,3 |
| <u>viola lessons</u><br>Mr. Zaretsky<br>12 noon - Creswell<br>12:45 pm - Dolgas<br>1:30 pm - Largess<br>Science Bldg., Rm. 2 | | 4:00-5:30 pm<br>Masterclass<br>Science Bldg. Rm.1 | <u>violin lessons</u><br>Mr. Jennings<br>1:00 Kreston<br>1:45 Terry<br>2:30 Henry<br>3:15 Young<br>4:00 DiYanni<br>4:45 Carrillo<br>Science Bldg. Rm. 1 |
| 4:00-5:30 pm<br>Masterclass<br>Theatre, WSC | | | <u>cello lessons</u><br>Mr. Fischer<br>1:30 Zappi<br>2:30 Johnson<br>3:30 Ou<br>Science Bldg. Rm 3 |

| FRIDAY 7 | FRIDAY (CON'T) | SATURDAY 8 | SUNDAY 9 |
|---|---|---|---|
| 8:45-11:45 am<br>Quartet Rehearsals<br>and Coachings,<br>Mr. Fischer,<br>Science Bldg. 1,2,3 | | 9:00-11:45 am<br>Quartet Rehearsals<br>and Coachings,<br>Science Bldg. 1,2,3 | |
| <u>viola lessons</u><br>Mr. Zaretsky<br>1:30 pm - Creswell<br>2:15 pm - Dolgas<br>3:00 pm - Largess<br>Science Bldg., Rm. 2 | | | |
| 4:00-5:30 pm<br>Masterclass<br>Theatre, WSC | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 SECOND WEEK YAPP

**YOUNG ARTISTS PIANO PROGRAM** July 3 - 9, 1989

Maria Clodes Jaguaribe, Director

| MONDAY 3 | TUESDAY 4 | WEDNESDAY 5 | THURSDAY 6 |
|---|---|---|---|
| 11:30-1:00 pm<br>Masterclass:<br>Brady, Churchill,<br>Driscoll, Eakin<br>Library, WSC | 11:30-1:00 pm<br>Masterclass:<br>Manalili, Mehne,<br>Patkai, Schwartz<br>Library, WSC | 11:30-1:00 pm<br>Masterclass:<br>Fujita, Gibbons,<br>Lorenz, MacDonald<br>Library, WSC | 11:30-1:00 pm<br>Masterclass:<br>Tsuruta, Van Hoose,<br>Weng, Stern<br>Library, WSC |
| Lessons, Ms. Brady<br>Library, WSC<br>1:00 pm - Tsuruta<br>1:45 pm - Van Hoose<br>2:30 pm - Weng | Lessons, Ms. Brady<br>Library, WSC<br>1:00 pm - Fujita<br>1:45 pm - Gibbons<br>2:30 pm - Lorenz | Lessons, Ms. Brady<br>Library, WSC<br>1:00 pm - Manalili<br>1:45 pm - Mehne<br>2:30 pm - Patkai | Lessons, Ms. Brady<br>Library, WSC<br>1:00 pm - Churchill<br>1:45 pm - Brady<br>2:30 pm - Driscoll |
| Lessons,<br>Ms. Jaguaribe<br>146 Main Street<br>3:00 pm - Fujita<br>3:45 pm - Gibbons<br>4:30 pm - Lorenz<br>5:15 pm - MacDonald | Lessons,<br>Ms. Jaguaribe<br>146 Main Street<br>3:00 pm - Tsuruta<br>3:45 pm - Van Hoose<br>4:30 pm - Weng<br>5:15 pm - Stern | Lessons,<br>Ms. Jaguaribe<br>146 Main Street<br>3:00 pm - Brady<br>3:45 pm - Churchill<br>4:30 pm - Driscoll<br>5:15 pm - Eakin | Lessons,<br>Ms. Jaguaribe<br>146 Main Street<br>3:00 pm - Manalili<br>3:45 pm - Mehne<br>4:30 pm - Patkai<br>5:15 pm - Schwartz |

| FRIDAY 7 | FRIDAY (CON'T) | SATURDAY 8 | SUNDAY 9 |
|---|---|---|---|
| Lessons, Ms. Brady<br>146 Main Street<br>2:30 pm - Schwartz<br>3:15 pm - Eakin<br>4:30 pm - Stern<br>5:15 pm - MacDonald | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 SECOND WEEK YAVP

**YOUNG ARTISTS VOCAL PROGRAM** July 3 - 9, 1989

Joan Heller, Director

| MONDAY 3 | TUESDAY 4 | WEDNESDAY 5 | THURSDAY 6 |
|---|---|---|---|
| 8:45-10:20 am<br>B Theory<br>Chicken Coop<br>A & I Voice Class<br>Theatre, WSC<br><br>10:30 am-12:30 pm<br>Anat Baniel<br>Feldenkreis<br>Awareness through<br>Movement,<br>Theatre, WSC<br><br>1:30-3:30 pm<br>Chorus,<br>East Barn, TWD<br><br>3:30-4:30 pm<br>1-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>2-Diction<br>East Barn, TWD<br><br>6:30-7:30 pm<br>Coachings,<br>Chicken Coop,<br>Bunkhouse, WSC | 8:00-8:45 am<br>W - Movement<br>Theatre, WSC<br><br>8:45-10:20 am<br>A & I Theory<br>Chicken Coop<br>B Voice Class<br>Theatre, WSC<br><br>10:45-11:45 am<br>Handel Rehearsal<br>West Barn, TWD<br><br>1:00-2:30 pm<br>Chorus,<br>East Barn, TWD<br><br>2:30-3:30 pm<br>2-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>1-Diction<br>East Barn, TWD<br><br>6:30-7:30 pm<br>Coachings,<br>Chicken Coop,<br>Bunkhouse, WSC | 8:00-9:00 am<br>P - Movement<br>Theatre, WSC<br><br>9:00-10:00 am<br>Voice Lessons<br>Chicken Coop,<br>Bunkhouse, TWD<br><br>10:00-12 noon<br>B - Theory<br>Chicken Coop,<br>A & I Voice Class<br>Theatre, WSC<br><br>1:00-3:00 pm<br>Chorus,<br>East Barn, TWD<br><br>3:00-4:00 pm<br>1-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>2-Diction<br>East Barn, TWD<br><br>4:00-5:00 pm<br>Staff Meeting<br>East Barn, TWD<br><br>6:30-7:30 pm<br>Coachings,<br>Chicken Coop,<br>Bunkhouse, WSC | 8:00-8:45 am<br>W - Movement<br>Theatre, WSC<br><br>8:45-10:20 am<br>A & I Theory<br>Chicken Coop<br>B - Voice Class<br>Theatre, WSC<br><br>10:45-11:45 am<br>Handel Rehearsal<br>West Barn, TWD<br><br>1:00-2:30 pm<br>The King's Singers<br>East Barn, TWD<br><br>2:30-3:30 pm<br>2-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>1-Diction<br>East Barn, TWD<br><br>6:30-7:30 pm<br>Coachings,<br>Chicken Coop,<br>Bunkhouse, WSC<br><br>8:30 pm<br>The King's Singers<br>Theatre, TWD |

| FRIDAY 7 | FRIDAY (CON'T) | SATURDAY 8 | SUNDAY 9 |
|---|---|---|---|
| 9:00-10:00 am<br>Voice Lessons &<br>Coachings<br>Chicken Coop,<br>Bunkhouse, Theatre<br><br>10:00 am-12:30 pm<br>Performance Class<br>Theatre, WSC | 1:30-3:30 pm<br>Chorus<br>East Barn, TWD<br><br>5:15 pm<br>Chorus Call,<br>Behind Theatre, TWD<br><br>5:30-6:15 pm<br>Dress Rehearsal<br>Theatre, TWD | 10:00 am<br>Chorus Call<br>East Barn, TWD<br><br>11:00 am-12 noon<br>Chorus,<br>West Barn, TWD | 7:40 pm<br>Chorus Call<br>Location, TBA<br><br>8:30 pm<br>Young Artists<br>Orchestra and<br>Chorus Concert<br>Messrs. Nierenberg<br>and Lipsitt<br>Theatre, TWD |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 SECOND WEEK YACP

**YOUNG ARTISTS COMPOSITION PROGRAM** July 3 - 9, 1989

Dr. Robert Sirota, Director

| MONDAY 3 | TUESDAY 4 | WEDNESDAY 5 | THURSDAY 6 |
|---|---|---|---|
| 10:00-12 noon<br>42 Walker St.<br>Music of Robert Sirota<br><br>1:00-3:00 pm<br>Chorus,<br>East Barn, TWD<br><br>4:30-5:30 pm<br>Mr. Nierenberg:<br>A conductor's view of Contemporary Music<br>East Barn, TWD | Lessons<br>42 Walker Street<br>10:00 am: Berube<br>11:00 am: Lind<br><br>10:45-11:45 pm<br>Chorus,<br>East Barn, TWD<br><br>Lesson<br>42 Walker St.<br>1:00 Meyers<br><br>3:30-5:00 pm<br>20th Century Music<br>Mr. Hagar<br>Library, WSC | 9:00-10:00 am<br>A - Theory<br>10:00-10:45 am<br>B - Theory<br>Dr. V. Sirota<br>Library, WSC<br><br>Lessons<br>42 Walker St.<br>11:00 Pedraglio<br>12:00 Tenenbaum<br><br>1:00-3:00 pm<br>Chorus<br>East Barn, TWD<br><br>3:30 -5:00 pm<br>Musicianship Class<br>Library, WSC | Lesson<br>42 Walker Street<br>9:00 am: Voss<br><br>10:45-11:45 am<br>Chorus,<br>East Barn, TWD<br><br>10:30-11:30<br>Vocal Instruction<br>Joan Heller<br>Theatre, WSC<br><br>1:00-2:30 pm<br>Chorus,<br>East Barn, TWD<br><br>3:30-5:00 pm<br>Composition readings<br>Library, WSC |

| FRIDAY 7 | FRIDAY (CON'T) | SATURDAY 8 | SUNDAY 9 |
|---|---|---|---|
| 9:00-10:00 am<br>A - Theory<br>10:00-10:45 am<br>B - Theory<br>Dr. V. Sirota<br>Library, WSC<br><br>Lesson<br>42 Walker St.,<br>11:00 am - Woodruff<br><br>1:00-3:00 pm<br>Chorus,<br>East Barn, TWD<br><br>Lesson<br>42 Walker St.<br>4:00 pm - Culverhouse | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 SECOND WEEK EBS

**EMPIRE BRASS SEMINAR** July 3 - 9, 1989

| MONDAY 3 | TUESDAY 4 | WEDNESDAY 5 | THURSDAY 6 |
|---|---|---|---|
| 9:30-11:30 am<br>Coachings<br>(5 places)<br><br>1:30-3:30 pm<br>Lecture,<br>"Quintet Rehearsal<br>Techniques,"<br>Jeffrey Curnow<br><br>3:30-5:00 pm<br>Open Rehearsal<br>ABQ/EBQ,<br>Koussevitzky | 9:30-11:30 am<br>Coachings<br>(5 places)<br><br>1:30-3:30 pm<br>Lecture,<br>"Individual<br>Preparation<br>Techniques"<br>Scott Hartman<br><br>3:30-5:00 pm<br>Open Rehearsal<br>ABQ/EBQ,<br>Koussevitzky | 9:30-11:30 am<br>Coachings<br>(5 places)<br><br>1:30-3:30 pm<br>Instrumental<br>Classes,<br>trpts-Koussevitsky<br>tbrn-Fenway<br>tuba/euph-Fiedler<br>horns-Kenmore<br><br>3:30-5:00 pm<br>Open Rehearsal<br>ABQ/EBQ,<br>Koussevitzky | 9:30-11:30 am<br>Coachings<br>(5 places)<br><br>1:30-3:30 pm<br>Quintet Master<br>Coachings,<br>(5 places)<br><br>3:30-5:00 pm<br>Open Rehearsal<br>ABQ/EBQ,<br>Koussevitzky |

| FRIDAY 7 | FRIDAY (CON'T) | SATURDAY 8 | SUNDAY 9 |
|---|---|---|---|
| 9:30-11:30 am<br>Performance Class<br>Koussevitzky<br><br>2:00 pm<br>Video Debriefing,<br>Study, WSC<br><br>4:00 pm<br>Open Rehearsal<br>Atlantic Brass<br>Koussevitsky | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 SECOND WEEK FLUT

**FLUTE SEMINAR** July 3 - 9, 1989

Doriot Anthony Dwyer, Director
Leone Buyse, Assistant Director

| MONDAY 3 | TUESDAY 4 | WEDNESDAY 5 | THURSDAY 6 |
|---|---|---|---|
| 9:00 am-12 noon<br>Ms. Buyse<br>Seminar,<br>East Barn, TWD | | | 9:00-12 noon<br>Ms. Buyse<br>Seminar,<br>East Barn, TWD |
| 1:00-3:30 pm<br>Ms. Buyse<br>Seminar,<br>Theatre, WSC | 2:30-5:30 pm<br>Ms. Dwyer<br>Seminar,<br>Theatre, WSC | 1:30-3:30 pm<br>Ms. Dwyer<br>Seminar,<br>Theatre, WSC | |

| FRIDAY 7 | FRIDAY (CON'T) | SATURDAY 8 | SUNDAY 9 |
|---|---|---|---|
| 2:00-5:30 pm<br>Ms. Dwyer<br>Seminar,<br>LRSH | | 2:30-5:30 pm<br>Ms. Dwyer<br>Theatre, WSC | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 SECOND WEEK HARP

**HARP SEMINAR** July 3 - 9, 1989

Lucile Lawrence, Director

| MONDAY 3 | TUESDAY 4 | WEDNESDAY 5 | THURSDAY 6 |
|---|---|---|---|
| Lessons,<br>Ms. Lawrence<br>146 Main Street<br>Lenox<br>2:00 pm - Cappelle<br>3:00 pm - Hsieh<br>4:00 pm - Michel<br>5:00 pm - Umbricht | | | Lessons,<br>Ms. Lawrence<br>146 Main Street<br>Lenox<br>2:00 pm - Cappelle<br>3:00 pm - Hsieh<br>4:00 pm - Michel<br>5:00 pm - Umbricht |

| FRIDAY | FRIDAY (CON'T) | SATURDAY 8 | SUNDAY 9 |
|---|---|---|---|

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 SECOND WEEK L & A

**LISTENING AND ANALYSIS SEMINAR** July 3 - 9, 1989

Dr. Jeremy Yudkin, Director

| MONDAY 3 | TUESDAY 4 | WEDNESDAY 5 | THURSDAY 6 |
|---|---|---|---|
| | 11:00am-1:30 pm<br>BSO Rehearsal<br>(Ozawa)<br>Shed, TWD | 10:00 am-12:30 pm<br>BSO Rehearsal<br>(Ozawa/Watts)<br>Shed, TWD | 10:00 am-12:30 pm<br>BSO Rehearsal<br>(Norrington/Ax)<br>Shed, TWD |
| 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD |
| | | 4:00-6:30 pm<br>BSO Rehearsal<br>(Ozawa)<br>Shed, TWD | 4:00-6:30 pm<br>BSO Dress Rehearsal<br>(Ozawa/Watts)<br>Shed, TWD |
| | | | 8:30 pm<br>The King's Singers<br>Theatre, TWD |

| FRIDAY 7 | FRIDAY (CON'T) | SATURDAY 8 | SUNDAY 9 |
|---|---|---|---|
| 10:00 am-12:30 pm<br>BSO Dress Rehearsal<br>(Ozawa)<br>Shed, TWD | 7:00 pm<br>BSO Prelude Concert<br>Shed, TWD | 10:30 am<br>BSO Open Rehearsal<br>(Norrington/Ax)<br>Shed, TWD | 2:30 pm<br>BSO Concert<br>(Norrington/Ax)<br>Shed, TWD |
| 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | 9:00 pm<br>BSO Concert<br>(Ozawa/Watts)<br>Shed, TWD | 8:30 pm<br>BSO Concert<br>(Ozawa)<br>Shed, TWD | 8:30 pm<br>YAO/YAC Concert<br>(Nierenberg/Lipsitt)<br>Theatre, TWD |

THEORY

July 3 - 9, 1989

Dr. Victoria Sirota, Director

| MONDAY 3 | MONDAY 3 (CON'T) | TUESDAY 4 | WEDNESDAY 5 |
|---|---|---|---|
| 8:45-10:20 am<br>YAVP Theory<br>Chicken Coop<br><br>1:15-2:15 pm<br>Beginning YAIP<br>Section A,Mr. Heller<br>Chicken Coop 12<br><br>1:15-2:15 pm<br>Intermediate YAIP<br>Section A, Ms. Lamont<br>Bunkhouse 1<br><br>1:15-2:15 pm<br>Advanced YAIP<br>Dr. Sirota, CC 9<br><br>2:30-3:30 pm<br>Beginning YAIP<br>Section B, Mr. Heller<br>Chicken Coop 12 | 2:30-3:30 pm<br>Intermediate YAIP<br>Section B, Ms. Lamont<br>Bunkhouse 1<br><br>4:00-5:00 pm<br>Beginning Theory<br>YAPP/HARP/L & A<br>Mr. Heller<br>Chicken Coop 12<br><br>4:00-5:00 pm<br>Intermediate<br>YAPP/FLUT/HARP/L & A<br>Ms. Lamont<br>Bunkhouse 1<br><br>4:00-5:00 pm<br>Advanced Theory<br>Dr. V. Sirota<br>Chicken Coop 9 | 8:45-10:20 am<br>YAVP Theory<br>Chicken Coop | 9:00-10:00 am<br>A - Theory(YACP)<br>10:00-10:45 am<br>B - Theory (YACP)<br>Dr. V. Sirota<br>Library, WSC<br><br>10:00-12 noon<br>YAVP Theory<br>Chicken Coop |

| THURSDAY 6 | FRIDAY 7 | FRIDAY 7 (CON'T) | SATURDAY 8 |
|---|---|---|---|
| 8:45-10:20 am<br>YAVP Theory<br>Chicken Coop | 9:00-10:00 am<br>A - Theory(YACP)<br>10:00-10:45 am<br>B - Theory(YACP)<br>Dr. V. Sirota<br>Library, WSC<br><br>1:15-2:15 pm<br>Advanced YAIP<br>Dr. V. Sirota<br>Chicken Coop 9<br><br>2:15-3:15 pm<br>Advanced Theory<br>Dr. V. Sirota<br>Chicken Coop 9<br><br>1:00-1:45 pm<br>Beginning YAIP<br>Section A, Mr. Heller<br>Chicken Coop 12 | 1:00-1:45 pm<br>Intermediate YAIP<br>Section A, Ms. Lamont<br>Bunkhouse 1<br><br>1:45-2:30 pm<br>Beginning YAIP<br>Section B, Mr. Heller<br>Chicken Coop 12<br><br>1:45-2:30 pm<br>Intermediate YAIP<br>Section B, Ms. Lamont<br>Bunkhouse 1<br><br>2:30-3:15 pm<br>Beginning Theory<br>YAPP/HARP/L & A<br>Mr. Heller<br>Chicken Coop 12<br><br>2:30-3:15 pm<br>Intermediate<br>YAPP/FLUT/HARP/L & A<br>Ms. Lamont, Bunkhouse 1 | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 SECOND WEEK

********SPECIAL EVENTS******** July 3 - 9, 1989

| MONDAY 3 | TUESDAY 4 | WEDNESDAY 5 | THURSDAY 6 |
|---|---|---|---|
| | **TMC PASSES NOT VALID FOR THE EVENT**<br><br>3:00 pm<br>Gates Open,<br>INDEPENDENCE<br>DAY FESTIVITIES<br>Tanglewood Grounds<br><br>7:00 pm<br>An Evening with<br>Pete Seeger and<br>Arlo Guthrie,<br>Shed, TWD | 8:30 pm<br>Sonata Recital<br>TMC Fellows,<br>Chamber Music Hall,<br>TWD | 1:00-2:00 pm<br>The King's Singers<br>and Young Artists<br>Chorus,<br>East Barn, TWD<br><br>4:00 pm<br>Sonata Recital<br>TMC Fellows,<br>Chamber Music Hall,<br>TWD<br><br>8:30 pm<br>The King's Singers<br>Theatre, TWD |

| FRIDAY 7 | FRIDAY (CON'T) | SATURDAY 8 | SUNDAY 9 |
|---|---|---|---|
| | | 10:30 am<br>BSO Open<br>Rehearsal,<br>Shed, TWD<br><br>2:00 pm<br>Song Recital<br>Honoring<br>Phyllis Curtin,<br>Theatre, TWD | 10:00 am<br>Chamber Music<br>TMC Fellows,<br>Theatre, TWD<br><br>2:30 pm<br>BSO Concert<br>(Norrington/Ax)<br>Shed, TWD |
| 7:00 pm<br>Prelude<br>Emanuel Ax and<br>BSO Members<br>Shed, TWD<br><br>9:00 pm<br>BSO Concert<br>(Ozawa/Watts)<br>Shed, TWD | | 8:30 pm<br>BSO Concert<br>(Ozawa)<br>Shed, TWD | 8:30 pm<br>Young Artists<br>Orchestra and<br>Chorus,<br>Messrs. Roger<br>Nierenberg and<br>Steven Lipsitt,<br>conductors,<br>Theatre, TWD |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 THIRD WEEK YAIP

**YOUNG ARTISTS INSTRUMENTAL PROGRAM** July 10 - 16, 1989

Asadour Santourian, Orchestra Manager

| MONDAY 10 | TUESDAY 11 | WEDNESDAY 12 | THURSDAY 13 |
|---|---|---|---|
| ********** | 8:45-11:45 am<br>YAO Rehearsal &<br>Sectionals<br>Mr. Hoose<br>West & East Barn, TWD | 8:45-11:45 am<br>YAO Rehearsal,<br>Mr. Hoose<br>West Barn, TWD | 8:45-11:45 am<br>YAO Rehearsal,<br>Mr. Hoose<br>West Barn, TWD |
| * BOSTON *<br>* O R *<br>* S I *<br>* TRIP *<br>* O *<br>* BOSTON *<br>* O R *<br>* S I *<br>* TRIP *<br>* O *<br>* N * | 1:15-3:15 pm<br>Chamber Music A<br><br>3:30-5:30 pm<br>Chamber Music B | 1:15-3:15 pm<br>Bass Ensemble<br>Mr. Seeber<br>Parlor, WSC<br><br>1:15-3:15 pm<br>Perc. Ensemble<br>Mr. Gauger<br>Lively Stones<br><br>1:15-3:15 pm<br>Chamber Music A<br><br>3:30-5:30 pm<br>Chamber Music B<br><br>3:30-5:30 pm<br>Brass Ensemble<br>Theatre, WSC | |
| ********** | | | |

| FRIDAY 14 | FRIDAY (CON'T) | SATURDAY 15 | SUNDAY 16 |
|---|---|---|---|
| 8:45-11:45 am<br>YAO Rehearsal<br>Mr. Fleisher<br>West Barn, TWD | 1:15-3:15 pm<br>Chamber Music A | | |
| 1:15-3:15 pm<br>Bass Ensemble<br>Mr. Seeber<br>Parlor, WSC | 3:30-5:30 pm<br>Chamber Music B | | |
| 1:15-3:15 pm<br>Perc. Ensemble<br>Mr. Gauger<br>Lively Stones | 3:30-5:30 pm<br>Brass Ensemble<br>Theatre, WSC | ********** | |
| | | * SEE THEORY SCHEDULE *<br>* FOR CLASS TIMES *<br>* Monday & Friday!! * | |
| | | ********** | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 THIRD WEEK YAQP

**YOUNG ARTISTS QUARTET PROGRAM** July 10 - 16, 1989

Norman Fischer, Director

| MONDAY 10 | TUESDAY 11 | WEDNESDAY 12 | THURSDAY 13 |
|---|---|---|---|
| 8:45-11:45 am<br>Quartet Rehearsal<br>and Coachings,<br>Mr. Fischer<br>Science Bldg. 1,2,3 | 8:45-11:45 am<br>Quartet Rehearsals<br>and Coachings,<br>Mr. Jennings,<br>Science Bldg. 1,2,3 | 8:45-11:45 am<br>Quartet Rehearsals<br>and Coachings,<br>Mr. Fischer,<br>Science Bldg. 1,2,3 | 8:45-11:45 am<br>Quartet Rehearsals<br>and Coachings,<br>Mr. Jennings,<br>Science Bldg. 1,2,3 |
| <u>cello lessons</u><br>Mr. Fischer<br>1:00 Zappi<br>2:00 Johnson<br>3:00 Ou<br>Science Bldg. Rm. 3 | 4:00-5:30 pm<br>Dress Rehearsal<br>Theatre, WSC | 7:30 pm<br>Quartet Program<br>In-House Concert<br>Theatre, WSC | <u>violin lessons</u><br>Mr. Jennings<br>1:00 Kreston<br>1:45 Terry<br>2:30 Henry<br>3:15 Young<br>4:00 DiYanni<br>4:45 Carrillo<br>Science Bldg. Rm. 1 |
| 4:00-5:30 pm<br>Masterclass<br>Theatre, WSC | | | |

| FRIDAY 14 | FRIDAY (CON'T) | SATURDAY 15 | SUNDAY 16 |
|---|---|---|---|
| 8:45-11:45 am<br>Quartet Rehearsals<br>and Coachings,<br>Mr. Fischer,<br>Science Bldg. 1,2,3 | 7:00 pm<br>YAQP at<br>Monterey Arts<br>Festival | 9:00-11:30 am<br>Quartet Rehearsals<br>and Coachings,<br>Science Bldg. 1,2,3 | |
| <u>viola lessons</u><br>Mr. Zaretsky<br>1:30 pm - Creswell<br>2:15 pm - Dolgas<br>3:00 pm - Largess<br>Science Bldg., Rm. 2 | | 2:00 pm<br>YAQP at Tanglewood,<br>Chamber Music Hall | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 THIRD WEEK YAPP

YOUNG ARTISTS PIANO PROGRAM

Maria Clodes Jaguaribe, Director

| MONDAY 10 | TUESDAY 11 | WEDNESDAY 12 | THURSDAY 13 |
|---|---|---|---|
| Lessons,<br>Ms. Jaguaribe<br>9:15 am - Fujita<br>10:00 am - Gibbons<br>10:45 am - Tsuruta | Lessons,<br>Ms. Jaguaribe<br>Library, WSC<br>8:30 am - Lorenz<br>9:15 am - Van Hoose<br>10:00 am - Weng<br>10:45 am - Stern | Lessons,<br>Ms. Jaguaribe<br>Library, WSC<br>8:30 am - Brady<br>9:15 am - Churchill<br>10:00 am - Driscoll<br>10:45 am - Eakin | Lessons,<br>Ms. Jaguaribe<br>Library, WSC<br>8:30 am - Manalili<br>9:15 am - Mehne<br>10:00 am - Patkai<br>10:45 am - Schwartz |
| 11:30-1:00 pm<br>Masterclass:<br>Fujita, Gibbons,<br>Lorenz | 11:30-1:00 pm<br>Masterclass:<br>Manalili, Mehne,<br>Patkai, Schwartz<br>Library, WSC | 11:30-1:00 pm<br>Masterclass:<br>Tsuruta, Van Hoose,<br>Weng, Stern<br>Library, WSC | 11:30-1:00 pm<br>Masterclass:<br>Brady, Churchill,<br>Driscoll, Eakin<br>Library, WSC |
| Lessons, Ms. Brady<br>Library, WSC<br>1:00 pm - Tsuruta<br>1:45 pm - Van Hoose<br>2:30 pm - Weng | Lessons, Ms. Brady<br>Library, WSC<br>1:00 pm - Fujita<br>1:45 pm - Gibbons<br>2:30 pm - Lorenz | Lessons, Ms. Brady<br>Library, WSC<br>1:00 pm - Manalili<br>1:45 pm - Mehne<br>2:30 pm - Patkai | Lessons, Ms. Brady<br>Library, WSC<br>1:00 pm - Churchill<br>1:45 pm - Brady<br>2:30 pm - Driscoll |

| FRIDAY 14 | FRIDAY (CON'T) | SATURDAY 15 | SUNDAY 16 |
|---|---|---|---|
| Lessons, Ms. Brady<br>146 Main Street<br>9:30 am - Schwartz<br>10:15 am - Eakin<br>11:00 am - Stern<br>11:45 am - MacDonald | | | |

**********
* SEE THEORY SCHEDULE *
* FOR CLASS TIMES *
* Monday & Friday *
**********

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 THIRD WEEK YAVP

**YOUNG ARTISTS VOCAL PROGRAM** July 10 - 16, 1989

Joan Heller, Director

| MONDAY 10 | TUESDAY 11 | WEDNESDAY 12 | THURSDAY 13 |
|---|---|---|---|
| 8:00-8:45 am<br>P - Movement<br>Theatre, WSC | 8:00-8:45 am<br>W - Movement<br>Theatre, WSC | 8:00-9:00 am<br>P - Movement<br>Theatre, WSC | 8:00-9:00 am<br>W - Movement<br>Theatre, WSC |
| 8:45-9:45 am<br>Voice Lessons &<br>Coaching<br>Chicken Coop,<br>Bunkhouse | 8:45-9:45 am<br>Voice Lessons &<br>Coaching<br>Chicken Coop,<br>Bunkhouse | 9:00-10:00 am<br>Voice Lessons &<br>Coaching<br>Chicken Coop,<br>Bunkhouse | 9:00-10:00 am<br>Voice Lessons &<br>Coaching<br>Chicken Coop,<br>Bunkhouse |
| 10:00-11:50 am<br>B - Theory<br>Chicken Coop | 10:00-11:50 am<br>A & I - Theory<br>Chicken Coop | 10:00-11:50 am<br>B - Theory<br>Chicken Coop<br>A & I Voice Class | 10:00-11:50 am<br>A & I - Theory<br>Chicken Coop<br>B - Voice Class |
| 10:00 am-12:30 pm<br>A & I Voice Class,<br>Observe<br>Phyllis Curtin<br>TMC Masterclass<br>Chamber Music<br>Hall, TWD | 10:00 am-12:30 pm<br>B - Voice Class<br>Observe<br>Phyllis Curtin<br>TMC Masterclass<br>Chamber Music<br>Hall, TWD | Theatre, WSC | Theatre, WSC |
| 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD |
| 3:00-4:00 pm<br>1-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>2-Diction<br>East Barn, TWD | 3:00-4:00 pm<br>2-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>1-Diction<br>East Barn, TWD | 3:00-4:00 pm<br>1-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>2-Diction<br>East Barn, TWD | 3:00-4:00 pm<br>2-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>1-Diction<br>East Barn, TWD |
| 6:30-7:30 pm<br>Coaching,<br>Chicken Coop,<br>Bunkhouse | 6:30-7:30 pm<br>Coaching,<br>Chicken Coop,<br>Bunkhouse | 4:00-5:00 pm<br>Staff Meeting<br>East Barn, TWD<br><br>6:30-7:30 pm<br>Coaching,<br>Bunkhouse, WSC | 6:30-7:30 pm<br>Coaching,<br>Chicken Coop,<br>Bunkhouse |

| FRIDAY 14 | FRIDAY (CON'T) | SATURDAY 15 | SUNDAY 16 |
|---|---|---|---|
| 9:00-10:00 am<br>Voice Lessons &<br>Coachings<br>Chicken Coop,<br>Bunkhouse | 1:30-3:30 pm<br>Chorus<br>Theatre, WSC | | |
| 10:00 am-12:30 pm<br>Masterclass<br>**Mr. Bill Crofut**<br>Theatre, WSC | 9:00 pm<br>La Marseillaise<br>BUTI Chorus w/ BSO<br>Shed, TWD | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 THIRD WEEK YACP

**YOUNG ARTISTS COMPOSITION PROGRAM** July 10 - 16, 1989

Dr. Robert Sirota, Director

| MONDAY 10 | TUESDAY 11 | WEDNESDAY 12 | THURSDAY 13 |
|---|---|---|---|
| 10:00-12 noon<br>42 Walker St.<br>Guest Lecturer<br>John Goodman<br>"On His Music" | Lessons<br>42 Walker Street<br>9:00 am: Berube<br>10:00 am: Lind<br>11:00 pm: Meyers | 9:00-10:00 am<br>A - Theory<br>10:00-10:45 am<br>B - Theory<br>Dr. V. Sirota<br>Chicken Coop 9 | 10:30-11:30 am<br>Vocal Instruction<br>Joan Heller<br>Theatre, WSC |
| 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD | Lessons<br>42 Walker St.<br>9:00 Pedraglio<br>10:00 Tenenbaum<br>11:00 Voss | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD |
| 3:30-5:00 pm<br>Musicianship Class<br>Library, WSC | 3:30-5:00 pm<br>20th Century Music<br>Mr. Hagar<br>Library, WSC | 1:00-3:00 pm<br>Chorus<br>East Barn, TWD | 3:30-5:00 pm<br>Composition readings<br>Library, WSC |
| | | 3:30 -5:00 pm<br>Musicianship Class<br>Library, WSC | |

| FRIDAY 14 | FRIDAY (CON'T) | SATURDAY 15 | SUNDAY 16 |
|---|---|---|---|
| 9:00-10:00 am<br>A - Theory<br>10:00-10:45 am<br>B - Theory<br>Dr. V. Sirota<br>Library, WSC | | | |
| Lessons<br>42 Walker St.,<br>9:00 am - Woodruff<br>10:30 am - Culverhouse | | | |
| 1:30-3:30 pm<br>Chorus,<br>Theatre, WSC | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 THIRD WEEK EBS

EMERSON PRA[illegible]SEMINAR [illegible] 10 - 15, 1989

| MONDAY 10 | TUESDAY 11 | WEDNESDAY 12 | THURSDAY 13 |
|---|---|---|---|
| 9:30-11:30 am<br>Coachings<br>(5 places) | 9:30-11:30 am<br>Coachings<br>(5 places) | 9:30-11:30 am<br>Coachings<br>(5 places) | 9:30-11:30 am<br>Coachings<br>(5 places) |
| 1:30-3:30 pm<br>Breathing<br>Class II,<br>Mr. Pilafian,<br>Koussevitzky | 1:30-3:30 pm<br>Brass Quintet<br>Coachings,<br>(5 places) | 1:30-3:30 pm<br>Instrumental<br>Classes,<br>trpts-Koussevitsky<br>tbrn-Kenmore<br>tuba/euph-Fiedler<br>horns-Fenway | 1:30-3:30 pm<br>Quintet Master<br>Coachings,<br>(5 places) |
| 3:30-5:00 pm<br>Open Rehearsal<br>ABQ/EBQ,<br>Koussevitzky | 3:30-5:00 pm<br>Open Rehearsal<br>ABQ/EBQ,<br>Koussevitzky | 3:30-5:00 pm<br>Open Rehearsal<br>ABQ/EBQ,<br>Koussevitzky | 3:30-5:00 pm<br>Open Rehearsal<br>ABQ/EBQ,<br>Koussevitzky |
| **********<br>* B O S T O N *<br>* T R I P *<br>* *<br>********** | | | |

| FRIDAY 14 | FRIDAY (CON'T) | SATURDAY 15 | SUNDAY 16 |
|---|---|---|---|
| 9:30-11:30 am<br>Brass Quintet<br>Dress Rehearsals<br><br>2:00 pm<br>Performance Class,<br>Cafeteria, WSC | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 THIRD WEEK FLUT

Doriot Anthony Dwyer, Director
Leone Buyse, Assistant Director

| MONDAY 10 | TUESDAY 11 | WEDNESDAY 12 | THURSDAY 13 |
|---|---|---|---|
| | 9:00 am-12 noon<br>Ms. Dwyer<br>Science Building,<br>room 4 | | 9:00-10:30 pm<br>Ms. Dwyer<br>Seminar,<br>East Barn, TWD |
| ********** | | | |
| * BOSTON F *<br>* R O R *<br>* I R E *<br>* P!! E *<br>* DAY!!* | 1:00-4:00 pm<br>Ms. Dwyer<br>Seminar,<br>Theatre, WSC | 12:45-3:45 pm<br>Ms. Buyse<br>Seminar,<br>LRSH | 1:15-3:45 pm<br>Ms. Buyse<br>Seminar,<br>LRSH |
| ********** | | | |

| FRIDAY 14 | FRIDAY (CON'T) | SATURDAY 15 | SUNDAY 16 |
|---|---|---|---|
| 1:30-4:30 pm<br>Ms. Buyse<br>Seminar,<br>Library, WSC | | 1:30-3:30 pm<br>Afternoon at<br>Ms. Dwyer's home | |
| | | ********** | |
| | | * SEE THEORY SCHEDULE *<br>* FOR CLASS TIMES *<br>* Monday & Friday!! * | |
| | | ********** | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 THIRD WEEK HARP

HARP SEMINAR July 10 - 16, 1989

Lucile Lawrence, Director

| MONDAY 10 | TUESDAY 11 | WEDNESDAY 12 | THURSDAY 13 |
|---|---|---|---|
| Lessons,<br>Ms. Lawrence<br>146 Main Street<br>Lenox<br>2:00 pm - Cappelle<br>3:00 pm - Hsieh<br>4:00 pm - Michel<br>5:00 pm - Umbricht | | | Lessons,<br>Ms. Lawrence<br>146 Main Street<br>Lenox<br>2:00 pm - Cappelle<br>3:00 pm - Hsieh<br>4:00 pm - Michel<br>5:00 pm - Umbricht |

| FRIDAY 14 | FRIDAY (CON'T) | SATURDAY 15 | SUNDAY 16 |
|---|---|---|---|
| | | ********** | |
| | | * SEE THEORY SCHEDULE * | |
| | | * FOR CLASS TIMES * | |
| | | * Monday & Friday * | |
| | | ********** | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 THIRD WEEK L & A

**LISTENING AND ANALYSIS SEMINAR** July 10 - 16, 1989

Dr. Jeremy Yudkin, Director
Dr. John Daverio, Visiting Lecturer

| MONDAY 10 | TUESDAY 11 | WEDNESDAY 12 | THURSDAY 13 |
|---|---|---|---|
| | 10:00 am<br>Boston Pops<br>Rehearsal,(Williams)<br>Shed, TWD | 10:00 am-12:30 pm<br>BSO Rehearsal<br>(Lopez-Cobos)<br>Shed, TWD | 10:00 am-12:30 pm<br>BSO Rehearsal<br>(Foss/Galway)<br>Shed, TWD |
| 1:30-3:30 pm<br>Seminar,<br>Dr. Daverio<br>Rm. 2, Hawthorne<br>Cottage, TWD | 1:30-3:30 pm<br>Seminar,<br>Dr. Daverio<br>Rm. 2, Hawthorne<br>Cottage, TWD | 1:30-3:30 pm<br>Seminar,<br>Dr. Daverio<br>Rm. 2, Hawthorne<br>Cottage, TWD | 1:30-3:30 pm<br>Seminar,<br>Dr. Daverio<br>Rm. 2, Hawthorne<br>Cottage, TWD |
| | | 4:00-6:30 pm<br>BSO Rehearsal<br>(Ozawa/Uchida &<br>Battle)<br>Shed, TWD | 4:00-6:30 pm<br>BSO Dress Rehearsal<br>(Ozawa/Battle &)<br>TFC)<br>Shed, TWD |
| | | | 8:30 pm - Concert<br>Mitsuko Uchida,<br>piano<br>Theatre, TWD |

| FRIDAY 14 | FRIDAY (CON'T) | SATURDAY 15 | SUNDAY 16 |
|---|---|---|---|
| 10:00 am-12:30 pm<br>BSO Rehearsal<br>Lopez-Cobos/Firkusny | 7:00 pm<br>BSO Prelude Concert<br>Shed, TWD | 10:35 am<br>BSO Open Rehearsal<br>(Foss/Galway)<br>Shed, TWD | 2:30 pm<br>BSO Concert<br>(Foss/Galway)<br>Shed, TWD |
| 12:30-1:00 pm<br>(Ozawa/Uchida)<br>Shed, TWD | 9:00 pm<br>BSO Concert<br>Celebrating the<br>Bicentennial of the<br>French Revolution<br>Shed, TWD | 2:00 pm - Concert<br>BUTI Young Artists<br>Quartet Program,<br>Chamber Music Hall<br>TWD | |
| 1:30-3:30 pm<br>Seminar,<br>Dr. Daverio<br>Rm. 2, Hawthorne<br>Cottage, TWD | | 8:30 pm<br>BSO Concert<br>(Lopez-Cobos/Firkusny)<br>Shed, TWD | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989

**ADULT MUSIC SEMINAR** July 9 - 16, 1989

Dr. Jeremy Yudkin, Director

| MONDAY 10 | TUESDAY 11 | WEDNESDAY 12 | THURSDAY 13 |
|---|---|---|---|
| | 10:00 am<br>Boston Pops<br>Rehearsal,(Williams)<br>Shed, TWD | 10:00 am-12:30 pm<br>BSO Rehearsal<br>(Lopez-Cobos)<br>Shed, TWD | 10:00 am-12:30 pm<br>BSO Rehearsal<br>(Foss/Galway)<br>Shed, TWD |
| 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Highwood, TWD | 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Highwood, TWD | 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Highwood, TWD | 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Highwood, TWD |
| | | 4:00-6:30 pm<br>BSO Rehearsal<br>(Ozawa/Uchida &<br>Battle)<br>Shed, TWD | 4:00-6:30 pm<br>BSO Dress Rehearsal<br>(Ozawa/Battle &)<br>TFC)<br>Shed, TWD<br><br>8:30 pm - Concert<br>Mitsuko Uchida,<br>piano<br>Theatre, TWD |

| FRIDAY 14 | FRIDAY (CON'T) | SATURDAY 15 | SUNDAY 16 |
|---|---|---|---|
| 10:00 am-12:30 pm<br>BSO Rehearsal<br>Lopez-Cobos/Firkusny<br>12:30-1:00 pm<br>(Ozawa/Uchida)<br>Shed, TWD | 7:00 pm<br>BSO Prelude Concert<br>Shed, TWD<br><br>9:00 pm<br>BSO Concert<br>Celebrating the<br>Bicentennial of the<br>French Revolution<br>Shed, TWD | 10:35 am<br>BSO Open Rehearsal<br>(Foss/Galway)<br>Shed, TWD<br><br>2:00 pm - Concert<br>BUTI Young Artists<br>Quartet Program,<br>Chamber Music Hall<br>TWD | 2:30 pm<br>BSO Concert<br>(Foss/Galway)<br>Shed, TWD |
| 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>East Barn, TWD | | 8:30 pm<br>BSO Concert<br>(Lopez-Cobos/Firkusny)<br>Shed, TWD | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 THIRD WEEK THEORY

Dr. Victoria Sirota, Director

| MONDAY 10 | MONDAY 10(CON'T) | TUESDAY 11 | WEDNESDAY 12 |
|---|---|---|---|
| 10:00-11:50 am<br>YAVP Theory<br>Chicken Coop<br><br>1:15-2:15 pm<br>Beginning YAIP<br>Section A,Mr. Heller<br>Chicken Coop 12<br><br>1:15-2:15 pm<br>Intermediate YAIP<br>Section A, Ms. Lamont<br>Bunkhouse 1<br><br>1:15-2:15 pm<br>Advanced YAIP<br>Dr. Sirota, CC 9<br><br>2:30-3:30 pm<br>Beginning YAIP<br>Section B, Mr. Heller<br>Chicken Coop 12 | 2:30-3:30 pm<br>Intermediate YAIP<br>Section B, Ms. Lamont<br>Bunkhouse 1<br><br>4:30-5:30 pm<br>Beginning Theory<br>YAPP/HARP/L & A<br>Mr. Heller<br>Chicken Coop 12<br><br>4:30-5:30 pm<br>Intermediate<br>YAPP/FLUT/HARP/L & A<br>Ms. Lamont<br>Bunkhouse 1<br><br>4:30-5:30 pm<br>Advanced Theory<br>Dr. V. Sirota<br>Chicken Coop 9 | 10:00-11:50 am<br>YAVP Theory<br>Chicken Coop<br>and Bunkhouse 1 | 9:00-10:00 am<br>A - Theory(YACP)<br>10:00-10:45 am<br>B - Theory (YACP)<br>Dr. V. Sirota<br>Chicken Coop<br><br>10:00-11:50 am<br>YAVP Theory<br>Chicken Coop<br>and Bunkhouse 1<br><br>12:15 pm<br>Theory Staff<br>Meeting,<br>Chicken Coop |

| THURSDAY 13 | THURSDAY 13(CON'T) | FRIDAY 14 | SATURDAY 15 |
|---|---|---|---|
| 10:00-11:50 am<br>YAVP Theory<br>Chicken Coop<br>or Bunkhouse 1<br>1:15-2:15 pm<br>Beginning YAIP<br>Section A, Mr. Heller<br>Chicken Coop 12<br><br>1:15-2:15 pm<br>Intermediate YAIP<br>Section A, Ms. Lamont<br>Bunkhouse 1<br><br>1:15-2:15 pm<br>Advanced YAIP<br>Dr. Sirota,<br>Chicken Coop 9<br><br>2:30-3:30 pm<br>Beginning YAIP<br>Section B, Mr. Heller<br>Chicken Coop 12 | 2:30-3:30 pm<br>Intermediate YAIP<br>Section B, Ms. Lamont<br>Bunkhouse 1<br><br>4:30-5:30 pm<br>Beginning Theory<br>YAPP/HARP/L & A<br>Mr. Heller<br>Chicken Coop 12<br><br>4:30-5:30 pm<br>Intermediate<br>YAPP/FLUT/HARP/L & A<br>Ms. Lamont<br>Bunkhouse 1<br><br>4:30-5:30 pm<br>Advanced Theory<br>Dr. V. Sirota<br>Chicken Coop 9 | 9:00-10:00 am<br>A - Theory(YACP)<br>10:00-10:45 am<br>B - Theory(YACP)<br>Dr. V. Sirota<br>Library, WSC | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 — THIRD WEEK

**********SPECIAL EVENTS********** — July 10 - 16, 1989

| MONDAY 10 | TUESDAY 11 | WEDNESDAY 12 | THURSDAY 13 |
|---|---|---|---|
| | | | 12 noon<br>Talks and Walks<br>Lukas Foss<br>Tent, TWD |
| **********<br>* BOSTON *<br>* TRIP *<br>**********<br><br>8:30 pm<br>TMC Orchestra<br>(Norrington)<br>Theatre, TWD | 8:30 pm<br>Special Event -<br>Boston Pops<br>Orchestra, (Williams)<br>Shed, TWD | 7:30 pm<br>Young Artists<br>Quartet Program<br>In-House Concert,<br>Theatre, WSC<br><br>8:30 pm<br>Sonata Recital<br>TMC Fellows,<br>Theatre, TWD | 8:30 pm<br>Mitsuko Uchida,<br>piano<br>Theatre, TWD |

| FRIDAY 14 | FRIDAY (CON'T) | SATURDAY 15 | SUNDAY 16 |
|---|---|---|---|
| 7:00 pm<br>Young Artists<br>Quartet Program<br>at Monterey<br>Arts Festival | | 10:30 am<br>BSO Open Rehearsal,<br>(Foss/Galway)<br>Shed, TWD | 10:00 am<br>Chamber Music<br>TMC Fellows,<br>Theatre, TWD |
| | | 2:00 pm<br>BUTI Young<br>Artists Quartet<br>Program<br>Chamber Music<br>Hall, TWD | 1:00 pm<br>Special Lecture on<br>Aaron Copland<br>Theatre, TWD |
| 7:00 pm<br>Prelude<br>Lowe, Pasternack,<br>and BSO Members<br>Shed, TWD | | 8:30 pm<br>BSO Concert<br>(Lopez-Cobos &<br>Firkusny)<br>Shed, TWD | 2:30 pm<br>BSO Concert<br>(Foss/Galway)<br>Shed, TWD |
| 9:00 pm<br>BSO Concert<br>(Ozawa)<br>Celebrating the<br>Bicentennial of the<br>French Revolution<br>Shed, TWD * | | | 6:45 pm<br>In-House Concert<br>Theatre, WSC<br><br>8:30 pm<br>TMC Orchestra<br>(Silverstein/Meier)<br>Theatre, TWD |

* - with members of the BUTI chorus in "La Marseillaise"

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FOURTH WEEK YAIP

**YOUNG ARTISTS INSTRUMENTAL PROGRAM** July 17 - 23, 1989

Asadour Santourian, Orchestra Manager

| MONDAY 17 | TUESDAY 18 | WEDNESDAY 19 | THURSDAY 20 |
|---|---|---|---|
| 8:45-11:45 am<br>YAO Rehearsal,<br>Mr. Fleisher<br>West Barn, TWD | 8:45-11:45 am<br>YAO Rehearsal,<br>Mr. Fleisher<br>West Barn, TWD | 8:45-11:45 am<br>YAO Rehearsal,<br>Mr. Fleisher<br>West Barn, TWD | 8:45-11:45 am<br>YAO Rehearsal,<br>Mr. Fleisher<br>West Barn, TWD |
| 1:15-3:15 pm<br>Bass Ensemble<br>Mr. Seeber,<br>Parlor, WSC | 1:15-3:15 pm<br>Chamber Music A<br><br>3:30-5:30 pm<br>Chamber Music B | 1:15-3:15 pm<br>Bass Ensemble<br>Mr. Seeber<br>Parlor, WSC | 1:15-3:15 pm<br>Chamber Music A<br><br>3:30-5:30 pm<br>Chamber Music B |
| 1:15-3:15 pm<br>Perc. Ensemble<br>Mr. Gauger,<br>Lively Stones | | 1:15-3:15 pm<br>Perc. Ensemble<br>Mr. Gauger<br>Lively Stones | |
| 3:30-5:00 pm<br>Lecture/Demo<br>Masterclass with<br>MUIR STRING QUARTET<br>Theatre, WSC | | 1:15-3:15 pm<br>Chamber Music A<br><br>3:30-5:30 pm<br>Chamber Music B | |
| 3:30-5:30 pm<br>Brass Ensemble<br>Location, TBA | | 3:30-5:30 pm<br>Brass Ensemble<br>Theatre, WSC | |
| 6:45 pm<br>In-House Concert<br>YAIP Chamber Music<br>Theatre, WSC | | 8:30 pm<br>BUTI Chamber Music<br>Concert<br>Chamber Music Hall, TWD | |

| FRIDAY 21 | FRIDAY (CON'T) | SATURDAY 22 | SUNDAY 23 |
|---|---|---|---|
| 8:45-11:45 am<br>YAO Rehearsal<br>Mr. Fleisher<br>West Barn, TWD | 4:00-6:15 pm<br>Dress Rehearsal<br>Theatre, TWD | 9:30-11:00 am<br>YAO Rehearsal<br>Mr. Fleisher<br>West Barn, TWD | |
| 1:15-3:15 pm<br>Bass Ensemble<br>Mr. Seeber<br>Parlor, WSC | | 2:00 pm<br>YAO Concert<br>Mr. Fleisher<br>Theatre, TWD | |
| 1:15-3:15 pm<br>Perc. Ensemble<br>Mr. Gauger<br>Lively Stones | ********** * SEE THEORY SCHEDULE * * FOR CLASS TIMES * * Monday & Friday!! * ********** | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FOURTH WEEK YAQP

**YOUNG ARTISTS QUARTET PROGRAM** July 17 - 23, 1989

Norman Fischer, Director

| MONDAY 17 | TUESDAY 18 | WEDNESDAY 19 | THURSDAY 20 |
|---|---|---|---|
| 8:45-11:00 am<br>Quartet Rehearsals and Coachings,<br>Science Bldg.<br><br>viola lessons<br>Mr. Zaretsky<br>12 noon - Dolgas<br>12:45 pm - Largess<br>Science Bldg.<br><br>12:30-2:30 pm<br>Coaching on past repertoire with<br>MUIR STRING QUARTET,<br>Theatre, WSC<br><br>6:30 pm<br>In-House Concert<br>Theatre, WSC | 8:45-11:45 am<br>Quartet Rehearsals and Coachings,<br>Science Bldg.<br><br>8:30 pm<br>Chamber Music Concert,<br>TMC Fellows,<br>Theatre, TWD | viola lesson<br>8:00 am - Creswell<br>Science Building<br><br>8:45-11:45 am<br>Quartet Rehearsals and Coachings,<br>Science Bldg.<br><br>4:00-6:00 pm<br>Masterclass<br>Science Building<br>Room 3<br><br>8:30 pm<br>BUTI Chamber Music Concert II<br>Chamber Music Hall,<br>TWD | 8:45-11:45 am<br>Quartet Rehearsals and Coachings,<br>Science Bldg.<br><br>violin lessons<br>Mr. Jennings<br>1:00 DiYanni<br>1:45 Carrillo<br>2:30 Kreston<br>3:15 Terry<br>4:00 Henry<br>4:45 Young<br>Science Building<br><br>cello lessons<br>Mr. Fischer<br>1:00 pm - Ou<br>2:00 pm - Zappi<br>3:00 pm - Johnson<br>Science Building<br><br>8:30 pm<br>KRONOS QUARTET<br>Theatre, TWD |

| FRIDAY 21 | FRIDAY (CON'T) | SATURDAY 22 | SUNDAY 23 |
|---|---|---|---|
| 8:45-11:45 am<br>Quartet Rehearsals and Coachings,<br>Science Building<br><br>4:00-6:00 pm<br>Masterclass<br>Theatre, WSC | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FOURTH WEEK YAPP

**YOUNG ARTISTS PIANO PROGRAM** July 17 - 23, 1989

Maria Clodes Jaguaribe, Director

| MONDAY 17 | TUESDAY 18 | WEDNESDAY 19 | THURSDAY 20 |
|---|---|---|---|
| Lessons,<br>Ms. Jaguaribe<br>8:30 am - Fujita<br>9:15 am - Gibbons<br>10:00 am - Lorenz<br>10:45 am - MacDonald<br>Library, WSC | Lessons,<br>Ms. Jaguaribe<br>Library, WSC<br>8:30 am - Tsuruta<br>9:15 am - Van Hoose<br>10:00 am - Weng<br>10:45 am - Stern | Lessons,<br>Ms. Jaguaribe<br>Library, WSC<br>8:30 am - Brady<br>9:15 am - Churchill<br>10:00 am - Driscoll<br>10:45 am - Eakin | Lessons,<br>Ms. Jaguaribe<br>Library, WSC<br>8:30 am - Manalili<br>9:15 am - Mehne<br>10:00 am - Patkai<br>10:45 am - Schwartz |
| 11:30 pm<br>Masterclass:<br>Brady, Churchill,<br>Driscoll, Eakin<br>Library, WSC | 11:30 pm<br>Masterclass:<br>Manalili, Mehne,<br>Patkai, Schwartz<br>Library, WSC | 11:30 pm<br>Masterclass:<br>Fujita, Gibbons,<br>Lorenz, MacDonald<br>Library, WSC | 11:30 pm<br>Masterclass:<br>Stern, Tsuruta,<br>Van Hoose, Weng<br>Library, WSC |
| Lessons, Ms. Brady<br>Library, WSC<br>1:00 pm - Tsuruta<br>1:45 pm - Van Hoose<br>2:30 pm - Weng | Lessons, Ms. Brady<br>Library, WSC<br>1:00 pm - Fujita<br>1:45 pm - Gibbons<br>2:30 pm - Lorenz | Lessons, Ms. Brady<br>Library, WSC<br>1:00 pm - Manalili<br>1:45 pm - Mehne<br>2:30 pm - Patkai | Lessons, Ms. Brady<br>Library, WSC<br>1:00 pm - Churchill<br>1:45 pm - Brady<br>2:30 pm - Driscoll |
| | 6:00 Concert of<br>French Music:<br>Fujita, Tsuruta,<br>Eakin, Driscoll,<br>MacDonald, Weng<br>Theatre, WSC | 6:00 pm - Concert<br>Manalili, Mehne,<br>Schwartz, Van Hoose,<br>Stern, Brady,<br>Lorenz, Churchill,<br>Patkai, Gibbons<br>Theatre, WSC | |

**********
* SEE THEORY SCHEDULE *
* FOR CLASS TIMES *
* Monday & Thursday *
**********

| FRIDAY 21 | FRIDAY (CON'T) | SATURDAY 22 | SUNDAY 23 |
|---|---|---|---|
| Lessons,<br>Ms. Brady<br>146 Main Street<br>9:30 am - Schwartz<br>10:15 am - Eakin<br>11:00 am - Stern<br>11:45 am - MacDonald | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FOURTH WEEK YAVP

**YOUNG ARTISTS VOCAL PROGRAM** July 17 - 23, 1989

Joan Heller, Director

| MONDAY 17 | TUESDAY 18 | WEDNESDAY 19 | THURSDAY 20 |
|---|---|---|---|
| 8:00-9:00 am<br>W - Movement<br>Theatre, WSC | 8:15-9:00 am<br>P - Movement<br>Theatre, WSC | 8:15-9:00 am<br>W - Movement<br>Theatre, WSC | 8:15-9:00 am<br>P - Movement<br>Theatre, WSC |
| 9:00-10:00 am<br>Voice Lessons &<br>Coaching<br>Chicken Coop,<br>Bunkhouse | 9:00-10:00 am<br>Voice Lessons &<br>Coaching<br>Chicken Coop,<br>Bunkhouse | 9:00-10:00 am<br>Voice Lessons &<br>Coaching<br>Chicken Coop,<br>Bunkhouse | 9:00-10:00 am<br>Voice Lessons &<br>Coaching<br>Chicken Coop,<br>Bunkhouse |
| 10:00-11:50 am<br>B - Theory<br>Chicken Coop<br>A & I Voice Class,<br>Theatre, WSC | 10:00-11:50 am<br>A & I - Theory<br>Chicken Coop<br>B - Voice Class<br>Theatre, WSC | 10:00-11:50 am<br>B - Theory<br>Chicken Coop<br>A & I Voice Class<br>Theatre, WSC | 10:00-11:50 am<br>A & I - Theory<br>Chicken Coop<br>B - Voice Class<br>Theatre, WSC |
| 1:00-2:00 pm<br>1-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>2-Diction<br>East Barn, TWD | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD |
| 2:00-4:00 pm<br>Chorus,<br>East Barn, TWD | 3:00-4:00 pm<br>2-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>1-Diction<br>East Barn, TWD | 3:00-4:00 pm<br>1-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>2-Diction<br>East Barn, TWD | 3:00-4:00 pm<br>2-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>1-Diction<br>East Barn, TWD |
| 6:45 pm<br>In-House Concert<br>Theatre, WSC | 6:30-7:30 pm<br>Coaching,<br>Chicken Coop,<br>Bunkhouse | 4:00-5:00 pm<br>Staff Meeting<br>East Barn, TWD | 6:30-7:30 pm<br>Coaching,<br>Chicken Coop,<br>Bunkhouse |
| 8:30 pm<br>Vocal Fellows Recital<br>Chamber Music Hall,<br>TWD | Conducting Class<br>Chicken Coop | 6:30-7:30 pm<br>Coaching,<br>Bunkhouse, WSC | |
| | | 8:30 pm<br>BUTI Chamber Music<br>Chamber Music Hall, TWD | |

| FRIDAY 21 | FRIDAY (CON'T) | SATURDAY 22 | SUNDAY 23 |
|---|---|---|---|
| 9:00-10:00 am<br>Voice Lessons &<br>Coachings<br>Chicken Coop,<br>Bunkhouse | 1:30-3:30 pm<br>Chorus<br>Theatre, WSC | | |
| 10:00 am-12:30 pm<br>Masterclass<br>Theatre, WSC | 7:00 pm<br>Prelude<br>TWD Festival Chorus<br>Shed, TWD | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FOURTH WEEK YACP

**YOUNG ARTISTS COMPOSITION PROGRAM** July 17 - 23, 1989

Dr. Robert Sirota, Director

| MONDAY 17 | TUESDAY 18 | WEDNESDAY 19 | THURSDAY 20 |
|---|---|---|---|
| 10:00-12 noon<br>42 Walker St.<br>Guest Lecturer<br>Don Hagar<br>"On His Music" | Lessons<br>42 Walker Street<br>9:00 am: Berube<br>10:00 am: Lind<br>11:00 pm: Meyers | 9:00-10:00 am<br>A - Theory<br>10:00-10:45 am<br>B - Theory<br>Dr. V. Sirota<br>Science Bldg. 4 | 9:00-10:00 am<br>Vocal Instruction<br>Joan Heller<br>LRSH |
| 2:00-3:00 pm<br>Chorus,<br>East Barn, TWD | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD | Lessons<br>42 Walker St.<br>9:00 Pedraglio<br>10:00 Tenenbaum<br>11:00 Voss | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD |
| 3:30-5:00 pm<br>Musicianship Class<br>Library, WSC | 3:30-5:00 pm<br>20th Century Music<br>Mr. Hagar<br>Library, WSC | 1:00-3:00 pm<br>Chorus<br>East Barn, TWD | 3:30-5:00 pm<br>Composition readings<br>Library, WSC |
| 6:45 pm<br>In-House Concert<br>Theatre, WSC | | 3:30 -5:00 pm<br>Musicianship Class<br>Library, WSC | |

| FRIDAY 21 | FRIDAY (CON'T) | SATURDAY 22 | SUNDAY 23 |
|---|---|---|---|
| 9:00-10:00 am<br>A - Theory<br>10:00-10:45 am<br>B - Theory<br>Dr. V. Sirota<br>Library, WSC | 3:30-5:00 pm<br>Composition Readings<br>Library, WSC | | |
| Lessons<br>42 Walker St.,<br>9:00 am - Woodruff<br>11:00 am - Culverhouse | | | |
| 1:30-3:30 pm<br>Chorus,<br>East Barn, TWD | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FOURTH WEEK EBS

**EMPIRE BRASS SEMINAR** July 17 - 23, 1989

| MONDAY 17 | TUESDAY 18 | WEDNESDAY 19 | THURSDAY 20 |
|---|---|---|---|
| 9:30-11:30 am<br>Coachings<br>(5 places) | 9:30-11:30 am<br>Coachings<br>(5 places) | 9:30-11:30 am<br>Coachings<br>(5 places) | 9:30-11:30 am<br>Coachings<br>(5 places) |
| 1:30-3:30 pm<br>Lecture,<br>"Chamber Music vs.<br>Orchestral Brass<br>Techniques"<br>Martin Hackleman | 1:30-3:30 pm<br>Instrumental<br>Classes,<br>trpts-Koussevitsky<br>tbrn-Fenway<br>tuba/euph-Fiedler<br>horns-Kenmore | 1:30-3:30 pm<br>Brass Quintet<br>Coachings<br>(5 places) | 1:30-3:30 pm<br>Quintet Master<br>Coachings,<br>(5 places) |
| 3:30-5:00 pm<br>Open Rehearsal<br>Smedvig/Becker,<br>LRSH | 3:30-5:00 pm<br>Open Rehearsal<br>EBQ,<br>Koussevitzky | 3:30-5:00 pm<br>Recital<br>Smedvig/Becker<br>LRSH | 3:30-5:00 pm<br>Open Rehearsal<br>EBQ,<br>Koussevitsky |
| ********** | | ********** | |
| * SEE THEORY SCHEDULE * | | * SEE THEORY SCHEDULE * | |
| * FOR CLASS TIMES * | | * FOR CLASS TIMES * | |
| * Monday & Thursday * | | * Monday & Thursday * | |
| ********** | | ********** | |

| FRIDAY 21 | FRIDAY (CON'T) | SATURDAY 22 | SUNDAY 23 |
|---|---|---|---|
| 10:15 am<br>Performance Class,<br>Cafeteria, WSC | | | |
| 2:00 pm<br>Video De-Briefing,<br>Study, WSC | | | |
| Open Rehearsal<br>TBA | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FOURTH WEEK FLUT

**FLUTE SEMINAR** July 17 - 23, 1989

Doriot Anthony Dwyer, Director
Leone Buyse, Assistant Director

| MONDAY 17 | TUESDAY 18 | WEDNESDAY 19 | THURSDAY 20 |
|---|---|---|---|
| 9:00-12 noon<br>Ms. Buyse<br>Seminar,<br>East Barn, TWD | 9:00 am-12 noon<br>Ms. Buyse<br>Seminar,<br>East Barn, TWD | | |
| 1:30-4:30 pm<br>Ms. Buyse<br>Seminar,<br>Science Building,<br>Room 4 | 1:30-4:30 pm<br>Ms. Dwyer<br>Seminar,<br>Theatre, WSC | 1:00-4:30 pm<br>Ms. Buyse &<br>Ms. Dwyer<br>Seminar,<br>Theatre, WSC | 2:00-5:00 pm<br>Ms. Dwyer<br>Seminar,<br>Theatre, WSC |

| FRIDAY 21 | FRIDAY (CON'T) | SATURDAY 22 | SUNDAY 23 |
|---|---|---|---|
| 12:30-4:00 pm<br>Ms. Dwyer &<br>Ms. Buyse<br>Seminar,<br>Theatre, WSC | | ********** | |

* SEE THEORY SCHEDULE *
* FOR CLASS TIMES *
* Monday & Thursday!! *
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BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FOURTH WEEK HARP

**HARP SEMINAR** July 17 - 23, 1989

Lucile Lawrence, Director

| MONDAY 17 | TUESDAY 18 | WEDNESDAY 19 | THURSDAY 20 |
|---|---|---|---|
| Lessons,<br>Ms. Lawrence<br>146 Main Street<br>Lenox<br>2:00 pm - Cappelle<br>3:00 pm - Hsieh<br>4:00 pm - Michel<br>5:00 pm - Umbricht | | | Lessons,<br>Ms. Lawrence<br>146 Main Street<br>Lenox<br>2:00 pm - Cappelle<br>3:00 pm - Hsieh<br>4:00 pm - Michel<br>5:00 pm - Umbricht |

| FRIDAY 21 | FRIDAY (CON'T) | SATURDAY 22 | SUNDAY 23 |
|---|---|---|---|
| | | ********** * SEE THEORY SCHEDULE * * FOR CLASS TIMES * * Monday & Thursday * ********** | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FOURTH WEEK L & A

**LISTENING AND ANALYSIS SEMINAR** July 17 - 23, 1989

Dr. Jeremy Yudkin, Director

| MONDAY 17 | TUESDAY 18 | WEDNESDAY 19 | THURSDAY 20 |
|---|---|---|---|
| | | 10:00 am-12:30 pm<br>BSO Rehearsal<br>(Davis)<br>Shed, TWD | 10:00 am-12:30 pm<br>BSO Rehearsal<br>(Dutoit)<br>Shed, TWD |
| 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD |
| **********<br>* SEE THEORY SCHEDULE *<br>* FOR CLASS TIMES *<br>* Monday & Thursday *<br>********** | | 4:00-6:30 pm<br>BSO Rehearsal<br>(Davis/Zukerman)<br>Shed, TWD | 4:00-6:30 pm<br>BSO Dress Rehearsal<br>(Dutoit/TFC)<br>Shed, TWD |
| | | | 8:30 pm - Concert<br>KRONOS QUARTET<br>Theatre, TWD |

| FRIDAY 21 | FRIDAY (CON'T) | SATURDAY 22 | SUNDAY 23 |
|---|---|---|---|
| 10:00 am-12:30 pm<br>BSO Rehearsal<br>(Dutoit/Bell)<br>Shed, TWD | 7:00 pm<br>BSO Prelude Concert<br>(Oliver/TFC)<br>Shed, TWD | 10:35 am<br>BSO Open Rehearsal<br>(Dutoit/TFC)<br>Shed, TWD | 2:30 pm<br>BSO Concert<br>(Dutoit/Oliver &<br>TFC)<br>Shed, TWD |
| | 9:00 pm<br>BSO Concert<br>(Davis/Zukerman)<br>Shed, TWD | 2:00 pm<br>BUTI Young Artists<br>Orchestra<br>Leon Fleisher,<br>conductor<br>Theatre, TWD | |
| 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | | 8:30 pm<br>BSO Concert<br>(Dutoit/Bell)<br>Shed, TWD | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FOURTH WEEK THEORY

THEORY July 17 - 23, 1989

Dr. Victoria Sirota, Director

| MONDAY 17 | MONDAY 17(CON'T) | TUESDAY 18 | WEDNESDAY 19 |
|---|---|---|---|
| 10:00-11:50 am<br>YAVP Theory<br>Chicken Coop | 2:30-3:30 pm<br>Intermediate YAIP<br>Section B, Ms. Lamont<br>Bunkhouse 1 | 10:00-11:50 am<br>YAVP Theory<br>Chicken Coop<br>and Bunkhouse 1 | 9:00-10:00 am<br>A - Theory(YACP)<br>10:00-10:45 am<br>B - Theory (YACP)<br>Dr. V. Sirota<br>Science Bldg. 4 |
| 1:15-2:15 pm<br>Beginning YAIP<br>Section A,Mr. Heller<br>Chicken Coop 12 | 4:30-5:30 pm<br>Beginning Theory<br>YAPP/HARP/L & A<br>Mr. Heller<br>Chicken Coop 12 | | 10:00-11:50 am<br>YAVP Theory<br>Chicken Coop<br>and Bunkhouse 1 |
| 1:15-2:15 pm<br>Intermediate YAIP<br>Section A, Ms. Lamont<br>Bunkhouse 1 | 4:30-5:30 pm<br>Intermediate<br>YAPP/FLUT/HARP/L & A<br>Ms. Lamont<br>Bunkhouse 1 | | 12:15 pm<br>Theory Staff<br>Meeting,<br>Cafeteria, TWD |
| 1:15-2:15 pm<br>Advanced YAIP<br>Dr. Sirota, CC 9 | 4:30-5:30 pm<br>Advanced Theory<br>Dr. V. Sirota<br>Chicken Coop 9 | | |
| 2:30-3:30 pm<br>Beginning YAIP<br>Section B, Mr. Heller<br>Chicken Coop 12 | | | |

| THURSDAY 20 | FRIDAY 21 | FRIDAY 21(CON'T) | SATURDAY 22 |
|---|---|---|---|
| 10:00-11:50 am<br>YAVP Theory<br>Chicken Coop<br>or Bunkhouse 1 | 9:00-10:00 am<br>A - Theory(YACP)<br>10:00-10:45 am<br>B - Theory(YACP)<br>Dr. V. Sirota<br>Library, WSC | 2:15-3:15 pm<br>Beginning YAIP<br>Section B, Mr. Heller<br>Chicken Coop 12 | |
| 4:30-5:30 pm<br>Beginning Theory<br>YAPP/HARP/L & A<br>Mr. Heller<br>Chicken Coop 12 | 1:15-2:15 pm<br>Beginning YAIP<br>Section A, Mr. Heller<br>Chicken Coop 12 | 2:15-3:15 pm<br>Intermediate YAIP<br>Section B, Ms. Lamont<br>Bunkhouse 1 | |
| 4:30-5:30 pm<br>Intermediate<br>YAPP/FLUT/HARP/L & A<br>Ms. Lamont<br>Bunkhouse 1 | 1:15-2:15 pm<br>Intermediate YAIP<br>Section A, Ms. Lamont<br>Bunkhouse 1 | | |
| 4:30-5:30 pm<br>Advanced Theory<br>Dr. V. Sirota<br>Chicken Coop 9 | 1:15-2:15 pm<br>Advanced YAIP<br>Dr. Sirota,<br>Chicken Coop 9 | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FOURTH WEEK

**********SPECIAL EVENTS********** July 17 - 23, 1989

| MONDAY 17 | TUESDAY 18 | WEDNESDAY 19 | THURSDAY 20 |
|---|---|---|---|
| 3:30-5:00 pm<br>Lecture/Demo<br>Masterclass with<br>MUIR STRING QUARTET,<br>Theatre, WSC | 6:00 pm<br>Young Artists<br>Piano Program<br>Concert I,<br>Theatre, WSC | 6:00 pm<br>Young Artists<br>Piano Program<br>Concert II,<br>Theatre, WSC | 12 noon<br>Talks and Walks<br>Andrew Pincus<br>Tent, TWD |
| 6:30 pm<br>In-House Concert<br>Theatre, WSC | | BOSTON UNIVERSITY<br>SCHOOL OF MUSIC<br>AUDITIONS<br>(See Tom Vignieri<br>at Main House, TWD<br>for audition appts) | |
| 8:30 pm<br>Vocal Recital<br>TMC Fellows<br>Chamber Music Hall,<br>TWD | 8:30 pm<br>Chamber Music<br>TMC Fellows<br>Theatre, TWD | 8:30 pm<br>BUTI Young Artists<br>Chamber Music<br>Concert II<br>Chamber Music Hall,<br>TWD | 8:30 pm<br>Kronos Quartet<br>Theatre, TWD |

| FRIDAY 21 | FRIDAY (CON'T) | SATURDAY 22 | SUNDAY 23 |
|---|---|---|---|
| 7:00 pm<br>Prelude<br>Tanglewood Festival<br>Chorus, John Oliver<br>Shed, TWD | | 10:30 am<br>BSO Open Rehearsal<br>(Dutoit/Bell)<br>Shed, TWD | 10:00 am<br>Chamber Music<br>TMC Fellows<br>Theatre, TWD |
| 9:00 pm<br>BSO Concert<br>(Davis/Zukerman)<br>Shed, TWD | | 1:15 pm<br>Berkshire Day<br>Theatre, TWD | 2:30 pm<br>BSO Concert<br>(Dutoit/Tanglewood<br>Festival Chorus)<br>Shed, TWD |
| | | 2:00 pm<br>BUTI Young Artists<br>Orch. Concert II<br>(Fleisher)<br>Theatre, TWD | 8:30 pm<br>TMC Orchestra<br>(Sanderling)<br>Theatre, TWD |
| | | 8:30 pm<br>BSO Concert<br>(Dutoit/Bell)<br>Shed, TWD | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FIFTH WEEK YAIP

**YOUNG ARTISTS INSTRUMENTAL PROGRAM** July 24 - 30, 1989

Asadour Santourian, Orchestra Manager

| MONDAY 24 | TUESDAY 25 | WEDNESDAY 26 | THURSDAY 27 |
|---|---|---|---|
| 8:45-11:45 am<br>Sectionals,<br>West Barn, TWD<br>& WSC locations | 8:45-11:45 am<br>String & Harps,<br>Mr. Hoose<br>West Barn, TWD<br>WW/BR/PERC<br>Mr. Voisin<br>East Barn, TWD | 8:45-11:45 am<br>YAO Rehearsal,<br>Mr. Hoose<br>West Barn, TWD | 8:45-11:45 am<br>YAO Rehearsal,<br>Mr. Hoose<br>West Barn, TWD |
| 1:15-3:15 pm<br>Bass Ensemble<br>Parlor, WSC | 1:15-3:15 pm<br>Chamber Music A | 1:15-3:15 pm<br>Bass Ensemble<br>Mr. Seeber<br>Parlor, WSC | |
| 1:15-3:15 pm<br>Perc. Sectional<br>Mr. Hoose,<br>Lively Stones | 3:30-5:30 pm<br>Chamber Music B | 1:15-3:15 pm<br>Perc. Ensemble<br>Mr. Gauger<br>Lively Stones | |
| 3:30-5:30 pm<br>Brass Sectionals<br>Mr. Hoose<br>LRSH | | 1:15-3:15 pm<br>Chamber Music A | |
| 7:00-9:00 pm<br>Sectionals<br>second violins,<br>Theatre, WSC | | 3:30-5:30 pm<br>Chamber Music B | |
| | | 3:30-5:30 pm<br>Brass Ensemble<br>Theatre, WSC | |

| FRIDAY 28 | FRIDAY (CON'T) | SATURDAY 29 | SUNDAY 30 |
|---|---|---|---|
| 8:45-11:45 am<br>YAO Rehearsal<br>Mr. Hoose<br>West Barn, TWD | 1:15-3:15 pm<br>Chamber Music A | 9:00 am-12 noon<br>YAO Rehearsal<br>Mr. Hoose<br>West Barn, TWD | |
| 1:15-3:15 pm<br>Bass Ensemble<br>Mr. Seeber<br>Parlor, WSC | 3:30-5:30 pm<br>Chamber Music B | | |
| 1:15-3:15 pm<br>Perc. Ensemble<br>Mr. Gauger<br>Lively Stones | 3:30-5:30 pm<br>Brass Ensemble<br>Theatre, WSC | | |
| | **********<br>* SEE THEORY SCHEDULE *<br>* FOR CLASS TIMES *<br>* Monday & Thursday *<br>********** | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FIFTH WEEK YAQP

**YOUNG ARTISTS QUARTET PROGRAM** July 24 - 30, 1989

Norman Fischer, Director

| MONDAY 24 | TUESDAY 25 | WEDNESDAY 26 | THURSDAY 27 |
|---|---|---|---|
| 8:45-11:45 am<br>Quartet Rehearsals and Coachings, Science Bldg.<br><br>4:00-6:00 pm<br>Masterclass<br>Theatre, WSC | 8:45-11:45 am<br>Quartet Rehearsals and Coachings, Science Bldg. | viola lesson<br>8:00 am - Creswell Science Building<br><br>8:45-11:45 am<br>Quartet Rehearsals and Coachings, Science Bldg.<br><br>4:00-6:00 pm<br>Masterclass<br>Science Building Room 3<br><br>8:30 pm<br>Chamber Music Concert,<br>TMC Fellows<br>Theatre, TWD | 8:45-11:45 am<br>Quartet Rehearsals and Coachings, Science Bldg.<br><br>violin lessons<br>Mr. Jennings<br>1:00 DiYanni<br>1:45 Carrillo<br>2:30 Kreston<br>3:15 Terry<br>4:00 Henry<br>4:45 Young<br>Science Building<br><br>cello lessons<br>Mr. Fischer<br>1:00 pm - Ou<br>2:00 pm - Zappi<br>3:00 pm - Johnson<br>Science Building<br><br>8:30 pm<br>TAKACS STRING QUARTET<br>Theatre, TWD |

| FRIDAY 28 | FRIDAY (CON'T) | SATURDAY 29 | SUNDAY 30 |
|---|---|---|---|
| 8:45-11:45 am<br>Quartet Rehearsals and Coachings, Science Building<br><br>5:30 pm<br>Depart for evening performance in Cornwall, NY from West Street Campus | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FIFTH WEEK YAPP

**YOUNG ARTISTS PIANO PROGRAM** July 24 - 30, 1989

Maria Clodes Jaguaribe, Director

| MONDAY 24 | TUESDAY 25 | WEDNESDAY 26 | THURSDAY 27 |
|---|---|---|---|
| Lessons,<br>Ms. Jaguaribe<br>8:30 am - DeSavage<br>9:15 am - Farnham<br>10:00 am - Hornig<br>10:45 am - LaBelle<br>Library, WSC | Lessons,<br>Ms. Jaguaribe<br>Library, WSC<br>8:30 am - Lent<br>9:15 am - Levy<br>10:00 am - Lin<br>10:45 am - Morgan | Lessons,<br>Ms. Jaguaribe<br>Library, WSC<br>8:30 am - Altman<br>9:15 am - Bruser<br>10:00 am-Calabrese<br>10:45 am - Chernoff | Lessons,<br>Ms. Jaguaribe<br>Library, WSC<br>8:30 am - Murtaugh<br>9:15 am - Xiao<br>10:00 am - Zeh<br>10:45 am - Patkai |
| 11:30 pm<br>Masterclass:<br>Altman, Bruser,<br>Calabrese, Chernoff<br>Library, WSC | 11:30 pm<br>Masterclass:<br>Murtaugh, Xiao,<br>Zeh, Patkai<br>Library, WSC | 11:30 pm<br>Masterclass:<br>DeSavage, Farnham,<br>Hornig, LaBelle<br>Library, WSC | 11:30 pm<br>Masterclass:<br>Lent, Lin,<br>Levy, Morgan<br>Library, WSC |
| Lessons, Ms. Fiske<br>Library, WSC<br>1:00 pm - Zeh<br>1:45 pm - Xiao<br>2:30 pm - Murtaugh | Lessons, Ms. Fiske<br>Library, WSC<br>1:00 pm - Altman<br>1:45 pm - Bruser<br>2:30 pm - Calabrese | Lessons, Ms. Fiske<br>Library, WSC<br>1:00 pm - Patkai<br>1:45 pm - Lent<br>2:30 pm - Levy | Lessons, Ms. Fiske<br>Library, WSC<br>1:00 pm - LaBelle<br>1:45 pm - Hornig<br>2:30 pm - Farnham |
| 7:00 pm<br>Piano Chamber<br>Music Auditions,<br>Library, WSC | | | |
| ******** 4:15 pm *******<br>THEORY PLACEMENT<br>EXAM<br>* * * CHICKEN COOP * * * | | ************************<br>* SEE THEORY SCHEDULE *<br>* FOR CLASS TIMES *<br>* THURSDAY *<br>************************ | |

| FRIDAY 28 | FRIDAY (CON'T) | SATURDAY 29 | SUNDAY 30 |
|---|---|---|---|
| Lessons,<br>Ms. Fiske<br>146 Main Street<br>9:00 am - DeSavage<br>9:45 am - Chernoff<br>10:30 am - Lin<br>11:15 am - Morgan | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FIFTH WEEK YAVP

**YOUNG ARTISTS VOCAL PROGRAM** July 24 - 30, 1989

Joan Heller, Director

| MONDAY 24 | TUESDAY 25 | WEDNESDAY 26 | THURSDAY 27 |
|---|---|---|---|
| 8:00-9:00 am<br>W - Movement<br>Theatre, WSC | 8:15-9:00 am<br>P - Movement<br>Theatre, WSC | 8:00-9:00 am<br>W - Movement<br>Theatre, WSC | 8:15-9:00 am<br>P - Movement<br>Theatre, WSC |
| 9:00-10:00 am<br>Voice Lessons &<br>Coaching<br>Chicken Coop,<br>Bunkhouse | 9:00-10:00 am<br>Voice Lessons &<br>Coaching<br>Chicken Coop,<br>Bunkhouse | 9:00-10:00 am<br>Voice Lessons &<br>Coaching<br>Chicken Coop,<br>Bunkhouse | 9:00-10:00 am<br>Voice Lessons &<br>Coaching<br>Chicken Coop,<br>Bunkhouse |
| 10:00-11:50 am<br>B - Theory<br>Chicken Coop<br>A & I Voice Class,<br>Theatre, WSC | 10:00-11:50 am<br>A & I - Theory<br>Chicken Coop<br>B - Voice Class<br>Theatre, WSC | 10:00-11:50 am<br>B - Theory<br>Chicken Coop<br>A & I Voice Class<br>Theatre, WSC | 10:00-11:50 am<br>A & I - Theory<br>Chicken Coop<br>B - Voice Class<br>Theatre, WSC |
| 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD |
| 3:00-4:00 pm<br>1-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>2-Diction<br>East Barn, TWD | 3:00-4:00 pm<br>2-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>1-Diction<br>East Barn, TWD | 3:00-4:00 pm<br>1-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>2-Diction<br>East Barn, TWD | 3:00-4:00 pm<br>2-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>1-Diction<br>East Barn, TWD |
| 6:30-7:30 pm<br>Coaching,<br>Chicken Coop,<br>Bunkhouse | 6:30-7:30 pm<br>Coaching,<br>Chicken Coop,<br>Bunkhouse<br>Conducting Class<br>Chicken Coop<br><br>8:30 pm<br>Vocal Recital<br>TMC Fellows<br>Chamber Music Hall,<br>TWD | 4:00-5:00 pm<br>Staff Meeting<br>East Barn, TWD<br><br>6:30-7:30 pm<br>Coaching,<br>Bunkhouse, WSC | 6:30-7:30 pm<br>Coaching,<br>Chicken Coop,<br>Bunkhouse |

| FRIDAY 28 | FRIDAY (CON'T) | SATURDAY 29 | SUNDAY 30 |
|---|---|---|---|
| 9:00-10:00 am<br>Voice Lessons &<br>Coachings<br>Chicken Coop,<br>Bunkhouse<br><br>10:00 am-12:30 pm<br>Masterclass<br>**Phyllis Curtin**<br>Theatre, WSC | 1:30-3:30 pm<br>Chorus<br>East Barn, TWD | **Festival of Contemporary Music**<br><br>2:00 pm<br>TMC Fellows<br>Theatre, TWD | **Festival of Contemporary Music**<br><br>10:00 am-Concert<br>1:00 pm - Lecture on Copland<br>8:30 pm-Concert<br>TMC Fellows<br>Theatre, TWD |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FIFTH WEEK YACP

**YOUNG ARTISTS COMPOSITION PROGRAM** July 24 - 30, 1989

Dr. Robert Sirota, Director

| MONDAY 24 | TUESDAY 25 | WEDNESDAY 26 | THURSDAY 27 |
|---|---|---|---|
| 10:00-12 noon<br>42 Walker St.<br>Guest Lecture<br>Yehudi Wyner | | 9:00-10:00 am<br>A - Theory<br>10:00-10:45 am<br>B - Theory<br>Dr. V. Sirota<br>Science Bldg. 4 | 9:00-10:00 am<br>Vocal Instruction<br>Joan Heller<br>LRSH |
| 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD | Lessons<br>42 Walker St.<br>8:45 am-Pedraglio<br>10:15 am-Berube<br>11:15 am-Lind<br>1:00 pm-Meyers<br>2:00 pm-Tenenbaum | Lessons,<br>42 Walker St.<br>9:00 am-Voss<br>10:00-Woodruff |
| 3:30-5:00 pm<br>Musicianship Class<br>Library, WSC | 3:30-5:00 pm<br>20th Century Music<br>Mr. Hagar<br>Library, WSC | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD |
| 6:00 pm<br>BARBECUE<br>42 Walker Street | | 3:15-4:45 pm<br>Composition Readings<br>Lively Stones, WSC | 3:30-5:00 pm<br>Composition Readings<br>Library, WSC |

| FRIDAY 28 | FRIDAY (CON'T) | SATURDAY 29 | SUNDAY 30 |
|---|---|---|---|
| 9:00-10:00 am<br>A - Theory<br>10:00-10:45 am<br>B - Theory<br>Dr. V. Sirota<br>Library, WSC | | | |
| Lessons<br>42 Walker St.,<br>11:00 am - Culverhouse | | | |
| 1:30-3:30 pm<br>Chorus,<br>East Barn, TWD | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FIFTH WEEK EBS

**EMPIRE BRASS SEMINAR** July 24 - 30, 1989

| MONDAY 24 | TUESDAY 25 | WEDNESDAY 26 | THURSDAY 27 |
|---|---|---|---|
| Morning warm-up for auditions | 10:00 am<br>Orientation Meeting<br>Koussevitsky | 9:30-11:30 am<br>Coachings<br>(6 places) | 9:30-11:30 am<br>Master Coachings<br>(6 places) |
| 2:00 pm<br>AUDITIONS<br>tpts.-Koussevitsky<br>tuba-Fiedler<br>horn-Kenmore<br>trombone-Fenway | 1:30-3:30 pm<br>Brass Quintet<br>Coachings,<br>(6 places) | 2:00 pm<br>Open Rehearsal,<br>Empire Brass<br>Quintet,<br>Berkshire<br>Performing Arts<br>Center | 1:30 pm<br>Performance<br>Class,<br>Cafeteria<br><br>4:00 pm<br>Open Rehearsal<br>Empire Brass<br>Koussevitsky |
| Please prepare a solo of your choice. You will also be asked to sight-read a brass quintet part. | 3:30-5:00 pm<br>Open Rehearsal<br>Atlantic Brass,<br>Koussevitzky | | |
| ******** 4:15 pm *******<br>THEORY PLACEMENT<br>EXAM<br>* * * CHICKEN COOP * * * | | **********<br>* SEE THEORY SCHEDULE *<br>* FOR CLASS TIMES *<br>* THURSDAY *<br>********** | |

| FRIDAY 28 | FRIDAY (CON'T) | SATURDAY 29 | SUNDAY 30 |
|---|---|---|---|
| 9:30 am<br>Guest Lecture,<br>Koussevitzky<br><br>1:30 pm<br>Guest Lecture,<br>Koussevitzky<br><br>3:30 pm<br>Open Rehearsal<br>Atlantic Brass<br>Quintet<br>Koussevitzky | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FIFTH WEEK CLAR

**CLARINET SEMINAR** July 24 - 30, 1989

Dr. Ethan Sloane, Director

| MONDAY 24 | TUESDAY 25 | WEDNESDAY 26 | THURSDAY 27 |
|---|---|---|---|
| 10:00 am-12 noon<br>Seminar,<br>Bunkhouse, Rm. 1<br>WSC | 10:00 am-12 noon<br>Seminar,<br>Science Bldg., Rm. 4<br>WSC | 10:00-12 noon<br>Seminar,<br>East Barn, TWD | 10:00 am-12 noon<br>Seminar,<br>East Barn, TWD |
| 1:15-3:15 pm<br>Seminar,<br>Theatre, WSC | 1:15-3:15 pm<br>Seminar,<br>Theatre, WSC | 1:15-3:15 pm<br>Seminar,<br>Theatre, WSC | 1:15-3:15 pm<br>Seminar,<br>Theatre, WSC |

| FRIDAY 28 | FRIDAY (CON'T) | SATURDAY 29 | SUNDAY 30 |
|---|---|---|---|
| 10:00 am-12 noon<br>Seminar,<br>East Barn, TWD | | | |
| 1:15-3:15 pm<br>Seminar with<br>Harold Wright<br>Theatre, WSC | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FIFTH WEEK HARP

**HARP SEMINAR** July 24 - 30, 1989

Lucile Lawrence, Director

| MONDAY 24 | TUESDAY 25 | WEDNESDAY 26 | THURSDAY 27 |
|---|---|---|---|
| Lessons,<br>Ms. Lawrence<br>146 Main Street<br>Lenox<br>2:00 pm - Cappelle<br>3:00 pm - Hsieh<br>4:00 pm - Michel<br>5:00 pm - Umbricht | | | Lessons,<br>Ms. Lawrence<br>146 Main Street<br>Lenox<br>2:00 pm - Cappelle<br>3:00 pm - Hsieh<br>4:00 pm - Michel<br>5:00 pm - Umbricht |

| FRIDAY 28 | FRIDAY (CON'T) | SATURDAY 29 | SUNDAY 30 |
|---|---|---|---|
| | | ********** | |
| | | * SEE THEORY SCHEDULE * | |
| | | * FOR CLASS TIMES * | |
| | | * Monday & Thursday * | |
| | | ********** | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FIFTH WEEK L & A

**LISTENING AND ANALYSIS SEMINAR** July 24 - 30, 1989

Dr. Jeremy Yudkin, Director

| MONDAY 24 | TUESDAY 25 | WEDNESDAY 26 | THURSDAY 27 |
|---|---|---|---|
| | | 10:00 am-12:30 pm<br>BSO Rehearsal<br>(Temirkanov)<br>Shed, TWD | 10:00 am-12:30 pm<br>BSO Rehearsal<br>(Temirkanov/<br>Zimmermann)<br>Shed, TWD |
| 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD |
| ******** 4:15 pm *******<br>THEORY PLACEMENT<br>EXAM<br>* * * CHICKEN COOP * * * | | 4:00-6:30 pm<br>BSO Rehearsal<br>(Temirkanov)<br>Shed, TWD | 4:00-6:30 pm<br>BSO Dress Rehearsal<br>(Temirkanov/Lill)<br>Shed, TWD |
| | | | 8:30 pm - Concert<br>TAKACS STRING<br>QUARTET<br>Theatre, TWD |

| FRIDAY 28 | FRIDAY (CON'T) | SATURDAY 29 | SUNDAY 30 |
|---|---|---|---|
| 10:00 am-12:30 pm<br>BSO Rehearsal<br>(Mata/Perlman)<br>Shed, TWD | 7:00 pm<br>Prelude Concert<br>Members of the BSO<br>Shed, TWD | 10:35 am<br>BSO Open Rehearsal<br>(Mata)<br>Shed, TWD | 2:30 pm<br>BSO Concert<br>(Mata/Perlman)<br>Shed, TWD |
| | 9:00 pm<br>BSO Concert<br>(Temirkanov/<br>Zimmermann)<br>Shed, TWD | 2:00 pm<br>**Festival of Contemporary Music**<br>TMC Fellows<br>Theatre, TWD | **(See Special Events for Festival of Contemporary Music Schedule)** |
| 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | | 8:30 pm<br>BSO Concert<br>(Temirkanov/Lill)<br>Shed, TWD | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 FIFTH WEEK THEORY

THEORY July 24 - 30, 1989

Dr. Victoria Sirota, Director

| MONDAY 24 | MONDAY 24(CON'T) | TUESDAY 25 | WEDNESDAY 26 |
|---|---|---|---|
| 10:00-11:50 am<br>YAVP Theory<br>Chicken Coop | | 10:00-11:50 am<br>YAVP Theory<br>Chicken Coop<br>and Bunkhouse 1 | 9:00-10:00 am<br>A - Theory(YACP)<br>10:00-10:45 am<br>B - Theory (YACP)<br>Dr. V. Sirota<br>Science Bldg. 4 |
| 1:15-2:15 pm<br>Beginning YAIP<br>Section A,Mr. Heller<br>Chicken Coop 12 | * * 4:15 pm * *<br>THEORY PLACEMENT<br>EXAM<br>* * CHICKEN COOP * * | | 10:00-11:50 am<br>YAVP Theory<br>Chicken Coop<br>and Bunkhouse 1 |
| 1:15-2:15 pm<br>Intermediate YAIP<br>* Section A & B<br>Ms. Lamont<br>Bunkhouse 1 | | | 12:15 pm<br>Theory Staff<br>Meeting,<br>Cafeteria, TWD |
| 1:15-2:15 pm<br>Advanced YAIP<br>Dr. Sirota, CC 9 | | | |
| 2:30-3:30 pm<br>Beginning YAIP<br>Section B, Mr. Heller<br>Chicken Coop 12 | | | |

| THURSDAY 27 | THURSDAY (CON'T) | FRIDAY 28 | SATURDAY 29 |
|---|---|---|---|
| 10:00-11:50 am<br>YAVP Theory<br>Chicken Coop<br>or Bunkhouse 1 | 2:30-3:30 pm<br>Beginning YAIP<br>Section B, Mr. Heller<br>Chicken Coop 12 | 9:00-10:00 am<br>A-Theory (YACP)<br>10:00-10:45 am<br>B - Theory(YACP)<br>Dr. V. Sirota<br>Library, WSC | |
| 1:15-2:15 pm<br>Beginning YAIP<br>Section A,<br>Mr. Heller<br>Chicken Coop 12 | 4:30-5:30 pm<br>Beginning Theory<br>YAPP/HARP/L & A<br>Mr. Heller,<br>Chicken Coop 12 | | |
| 1:15-2:15 pm<br>Intermediate YAIP<br>* Sections A & B<br>Ms. Lamont<br>Bunkhouse 1 | 4:30-5:30 pm<br>Intermediate Theory<br>YAPP/CLAR/HARP/L & A<br>Ms. Lamont<br>Bunkhouse 1 | | |
| 1:15-2:15 pm<br>Advanced YAIP<br>Dr. V. Sirota<br>Chicken Coop 9 | 4:30-5:30 pm<br>Advanced Theory<br>Dr. V. Sirota<br>Chicken Coop 9 | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989

FIFTH WEEK

**********SPECIAL EVENTS**********

July 24 - 30, 1989

| MONDAY 24 | TUESDAY 25 | WEDNESDAY 26 | THURSDAY 27 |
|---|---|---|---|
| 7:00 pm<br>Popular Artists Series,<br>Shed, TWD<br>(Student Passes are NOT VALID for this event) | 8:30 pm<br>Vocal Recital<br>TMC Fellows<br>Chamber Music Hall, TWD | 8:30 pm<br>Chamber Music<br>TMC Fellows<br>Theatre, TWD | 12 noon<br>Talks and Walks<br>Matthew Ruggiero<br>Tent, TWD<br><br>8:30 pm<br>Concert<br>TAKACS STRING QUARTET<br>Theatre, TWD |

| FRIDAY 28 | FRIDAY (CON'T) | SATURDAY 29 | SUNDAY 30 |
|---|---|---|---|
| 7:00 pm<br>Prelude<br>Members of the BSO<br>Shed, TWD<br><br>9:00 pm<br>BSO Concert<br>(Temirkanov/ Zimmermann)<br>Shed, TWD | | 10:35 am<br>BSO Open Rehearsal<br>(Mata/Perlman)<br>Shed, TWD<br><br>2:00 pm<br>Festival of Contemporary Music<br>TMC Fellows<br>Theatre, TWD<br><br>8:30 pm<br>BSO Concert<br>(Temirkanov/Lill)<br>Shed, TWD | 10:00 am<br>Festival of Contemporary Music<br>TMC Fellows<br>Theatre, TWD<br><br>1:00 pm<br>Special Lecture on Aaron Copland<br>Theatre, TWD<br><br>2:30 pm<br>BSO Concert<br>(Mata/Perlman)<br>Shed, TWD<br><br>8:30 pm<br>Festival of Contemporary Music<br>TMC Fellows<br>Theatre, TWD |

[illegible] - SUMMER 19[illegible] SIXTH WEEK [illegible]

YOUNG ARTISTS INSTRUMENTAL PROGRAM July 31 - August 6, [illegible]

Asadour Santourian, Orchestra Manager

| MONDAY 31 | TUESDAY 1 | WEDNESDAY 2 | THURSDAY 3 |
|---|---|---|---|
| 8:45-11:45 am<br>YAO Rehearsal,<br>Mr. Hoose<br>West Barn, TWD | 8:45-11:45 am<br>YAO Rehearsal,<br>Mr. Hoose<br>West Barn, TWD | 8:45-11:45 am<br>YAO Rehearsal,<br>Mr. Hoose<br>West Barn, TWD | 8:45-11:45 am<br>YAO Rehearsal,<br>Mr. Hoose<br>West Barn, TWD |
| 1:15-3:15 pm<br>Bass Ensemble<br>Mr. Seeber<br>Parlor, WSC | 1:15-3:15 pm<br>Chamber Music A | 1:15-3:15 pm<br>Bass Ensemble<br>Mr. Seeber<br>Parlor, WSC | 1:15-3:15 pm<br>Chamber Music A |
| | 3:30-5:30 pm<br>Chamber Music B | | 3:30-5:30 pm<br>Chamber Music B |
| 1:15-3:15 pm<br>Perc. Ensemble<br>Lively Stones, WSC | | 1:15-3:15 pm<br>Perc. Ensemble<br>Lively Stones | |
| 3:30-5:30 pm<br>Brass Ensemble<br>LRSH | | 1:15-3:15 pm<br>Chamber Music A | |
| | | 3:30-5:30 pm<br>Chamber Music B | |
| 1:00-3:00 pm<br>Viola Sectional<br>Mr. Zaretsky<br>Science Bldg., Rm. 4 | | 3:30-5:30 pm<br>Brass Ensemble<br>Theatre, WSC | |
| 1:30-3:30 pm<br>Violin I Sectional<br>Ms. Mizuno<br>LRSH | | 6:30 pm<br>Bassoon Masterclass<br>George Sakakeeny<br>LRSH | |
| 7:15-9:15 pm<br>Violin II Sectional<br>Ms. Churchill<br>Theatre, WSC | | | |

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CHECK THEORY SCHEDULE FOR CLASS TIMES AND LOCATIONS - MONDAY & FRIDAY
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| FRIDAY 4 | FRIDAY (CON'T) | SATURDAY 5 | SUNDAY 6 |
|---|---|---|---|
| 8:45-11:45 am<br>YAO Rehearsal,<br>Mr. Hoose<br>West Barn, TWD | Brass Ensemble<br>TBA | 10:00-11:00 am<br>YAO Rehearsal,<br>Mr. Hoose<br>West Barn, TWD | |
| 1:15-3:15 pm<br>Perc. Ensemble<br>Lively Stones | 3:45-6:15 pm<br>Dress Rehearsal<br>Theatre, TWD | 2:00 pm<br>YAO Concert III<br>Mr. Hoose<br>Theatre, TWD | |
| 1:15-3:15 pm<br>Bass Ensemble<br>Mr. Seeber<br>Parlor, WSC | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 SIXTH WEEK YAQP

YOUNG ARTISTS QUARTET PROGRAM July 31 - August 6, 1989

Norman Fischer, Director

| MONDAY 31 | TUESDAY 1 | WEDNESDAY 2 | THURSDAY 3 |
|---|---|---|---|
| 8:45-11:45 am<br>Quartet Rehearsals<br>and Coachings,<br>Science Bldg.<br>1,2,3<br><br>Afternoon rehearsals<br>in Rooms 1 & 3 ONLY<br><br>4:00-6:00 pm<br>Masterclass<br>Theatre, WSC | 8:45-11:45 am<br>Quartet Rehearsals<br>and Coachings,<br>Science Bldg.<br>1,2,3<br><br>6:30 pm<br>Faculty Concert,<br>Fischer Duo<br>and Andrew Jennings<br>Theatre, WSC | 8:45-11:45 am<br>Quartet Rehearsals<br>and Coachings,<br>Science Bldg.<br>1,2,3<br><br>4:00-6:00 pm<br>Masterclass<br>Science Building<br>Rm. 3 | 8:45-11:45 am<br>Quartet Rehearsals<br>and Coachings,<br>Science Bldg.<br>1,2,3<br><br>3:00-5:30<br>Violin Masterclass<br>Mr. Jennings<br>Science Bldg.<br>Room 3<br><br>cello lessons<br>Mr. Fischer<br>3:00 pm - Zappi<br>4:00 pm - Johnson<br>5:00 pm - Ou<br>Science Building |

| FRIDAY 4 | FRIDAY (CON'T) | SATURDAY 5 | SUNDAY 6 |
|---|---|---|---|
| 8:45-11:45 am<br>Quartet Rehearsals<br>and Coachings,<br>Science Building<br>1,2,3<br><br>4:00-6:00 pm<br>Master Class<br>WSC Theatre | | 10:30 am-1:00 pm<br>Final Concert<br>Dress Rehearsal<br>Theatre, WSC<br><br>2:00 pm<br>Young Artists<br>Orchestra<br>Concert III<br>David Hoose,<br>conductor<br>Theatre, TWD | 10:00 am<br>Final Concert<br>Theatre, WSC |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 SIXTH WEEK YAPP

**YOUNG ARTISTS PIANO PROGRAM** July 31 - August 6, 1989

Maria Clodes Jaguaribe, Director

| MONDAY 31 | TUESDAY 1 | WEDNESDAY 2 | THURSDAY 3 |
|---|---|---|---|
| Lessons,<br>Ms. Jaguaribe<br>8:30 am - Levy<br>9:15 am - Farnham<br>10:00 am - Hornig<br>10:45 am - LaBelle<br>Library, WSC | Lessons,<br>Ms. Jaguaribe<br>Library, WSC<br>8:30 am - Lent<br>9:15 am - DeSavage<br>10:00 am - Lin<br>10:45 am - Morgan | Lessons,<br>Ms. Jaguaribe<br>Library, WSC<br>8:30 am - Altman<br>9:15 am - Murtaugh<br>10:00 am-Calabrese<br>10:45 am - Chernoff | Lessons,<br>Ms. Jaguaribe<br>Library, WSC<br>8:30 am - Bruser<br>9:15 am - Xiao<br>10:00 am - Zeh<br>10:45 am - Patkai |
| 11:30 pm<br>Masterclass:<br>Altman, Bruser,<br>Calabrese, Chernoff<br>Library, WSC | 11:30 pm<br>Masterclass:<br>Murtaugh, Xiao,<br>Zeh, Patkai<br>Library, WSC | 11:30 pm<br>Masterclass:<br>DeSavage, Farnham,<br>Hornig, LaBelle<br>Library, WSC | 11:30 pm<br>Masterclass:<br>Lent, Lin,<br>Levy, Morgan<br>Library, WSC |
| Lessons, Ms. Fiske<br>Library, WSC<br>1:00 pm - Zeh<br>1:45 pm - Xiao<br>2:30 pm - Murtaugh | Lessons, Ms. Fiske<br>Library, WSC<br>1:00 pm - Altman<br>1:45 pm - Hornig<br>2:30 pm - Calabrese | Lessons, Ms. Fiske<br>Library, WSC<br>1:00 pm - Patkai<br>1:45 pm - DeSavage<br>2:30 pm - Levy | Lessons, Ms. Fiske<br>Library, WSC<br>1:00 pm - LaBelle<br>1:45 pm - Bruser<br>2:30 pm - Farnham |

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CHECK THEORY SCHEDULE FOR CLASS TIMES AND
LOCATIONS - MONDAY THRU FRIDAY
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| FRIDAY 4 | FRIDAY (CON'T) | SATURDAY 5 | SUNDAY 6 |
|---|---|---|---|
| Lessons,<br>Ms. Fiske<br>146 Main Street<br>9:00 am - Lin<br>9:45 am - Chernoff<br>10:30 am - Lent<br>11:15 am - Morgan | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 SIXTH WEEK YAVP

YOUNG ARTISTS VOCAL PROGRAM July 31 - August 6, 1989

Joan Heller, Director

| MONDAY 31 | TUESDAY 1 | WEDNESDAY 2 | THURSDAY 3 |
|---|---|---|---|
| 8:00-9:00 am<br>W - Movement<br>Theatre, WSC | 8:15-9:00 am<br>P - Movement<br>Theatre, WSC | 8:00-9:00 am<br>W - Movement<br>Theatre, WSC | 8:15-9:00 am<br>P - Movement<br>Theatre, WSC |
| 9:00-10:00 am<br>Voice Lessons &<br>Coaching<br>Chicken Coop,<br>Bunkhouse | 9:00-10:00 am<br>Chorus<br>Sectionals<br>Chicken Coop | 9:00-10:00 am<br>Voice Lessons &<br>Coaching<br>Chicken Coop,<br>Bunkhouse | 9:00-10:00 am<br>Voice Lessons &<br>Coaching<br>Chicken Coop,<br>Bunkhouse |
| 10:00-11:50 am<br>B - Theory<br>Chicken Coop<br>A & I Voice Class,<br>Theatre, WSC | 10:00-11:50 am<br>A & I - Theory<br>Chicken Coop<br>B - Voice Class<br>Theatre, WSC | 10:00-11:50 am<br>B - Theory<br>Chicken Coop<br>A & I Voice Class<br>Theatre, WSC | 10:00-11:50 am<br>A & I - Theory<br>Chicken Coop<br>B - Voice Class<br>Theatre, WSC |
| 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD |
| 3:00-4:00 pm<br>1-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>2-Diction<br>East Barn, TWD | 3:00-4:00 pm<br>2-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>1-Diction<br>East Barn, TWD | 3:00-4:00 pm<br>1-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>2-Diction<br>East Barn, TWD | 3:00-4:00 pm<br>2-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>1-Diction<br>East Barn, TWD |
| 6:30-7:30 pm<br>Coaching,<br>Chicken Coop,<br>Bunkhouse | 6:30-7:30 pm<br>Coaching,<br>Chicken Coop,<br>Bunkhouse | 4:00-5:00 pm<br>Staff Meeting<br>East Barn, TWD | 6:30-7:30 pm<br>Coaching,<br>Chicken Coop,<br>Bunkhouse |
| 8:30 pm<br>Contemporary Festival<br>Theatre, TWD | 8:30 pm<br>Contemporary Festival<br>Theatre, TWD | 6:30-7:30 pm<br>Coaching,<br>Bunkhouse, Chicken<br>Coop | 8:30 pm<br>Contemporary Fest<br>Theatre, TWD |
| | | 8:30 pm<br>Contemporary Fest<br>Theatre, TWD | |

| FRIDAY 4 | FRIDAY (CON'T) | SATURDAY 5 | SUNDAY 6 |
|---|---|---|---|
| 9:00-10:00 am<br>Voice Lessons &<br>Coachings<br>Chicken Coop,<br>Bunkhouse | 1:30-3:30 pm<br>Chorus<br>East Barn, TWD | Possible Dress<br>Rehearsal for Bach<br>Place - TBA | 9:00 am<br>Chorus Warm-up<br>Place - TBA |
| 10:00 am-12:30 pm<br>Masterclass<br>**Mark Aliapoulios**<br>Theatre, WSC | | | 10:00 am<br>Concert - Bach<br>Theatre, TWD |

Dr. Robert Sirota, Director

| MONDAY 31 | TUESDAY 1 | WEDNESDAY 2 | THURSDAY 3 |
|---|---|---|---|
| 10:00-12 noon<br>42 Walker St.<br>Guest Lecture<br>Charles Fussell | | 9:00-10:00 am<br>A - Theory<br>10:00-10:45 am<br>B - Theory<br>Dr. V. Sirota<br>Science Bldg. 4 | 9:00-10:00 am<br>Vocal Instruction<br>Joan Heller<br>LRSH |
| 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD | Lessons<br>42 Walker St.<br>8:45 am-Pedraglio<br>10:15 am-Berube<br>11:15 am-Lind<br>1:00 pm-Meyers<br>2:00 pm-Tenenbaum | Lessons,<br>42 Walker St.<br>9:00 am-Voss<br>10:00-Woodruff |
| 3:30-5:00 pm<br>Musicianship Class<br>Library, WSC | 3:30-5:00 pm<br>20th Century Music<br>Mr. Hagar<br>Library, WSC | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD |
| | | 3:15-5:00 pm<br>Guest Lecture<br>Marti Epstein<br>Library, WSC | 3:30-5:00 pm<br>Composition Readings<br>Library, WSC |

| FRIDAY 4 | FRIDAY (CON'T) | SATURDAY 5 | SUNDAY 6 |
|---|---|---|---|
| 9:00-10:00 am<br>A - Theory<br>10:00-10:45 am<br>B - Theory<br>Dr. V. Sirota<br>Library, WSC | | | |
| Lessons<br>42 Walker St.,<br>11:00 am - Culverhouse | | | |
| 1:30-3:30 pm<br>Chorus,<br>East Barn, TWD | | | |
| 3:30-5:00 pm<br>Composition Readings<br>Library, WSC | | | |

| MONDAY 31 | TUESDAY 1 | WEDNESDAY 2 | THURSDAY 3 |
|---|---|---|---|
| 9:30-11:30 am<br>Coachings<br>(6 places) | 9:30-11:30 am<br>Coachings<br>(6 places) | 9:30-11:30 am<br>Coachings<br>(6 places) | 9:30-11:30 am<br>Coachings<br>(6 places) |
| 1:30 pm<br>Lecture,<br>Breathing Class,<br>Sam Pilafian<br>Koussevitzky | 1:00 pm<br>Music Theory<br>Ms. Lamont,<br>Science Bldg. 4 | 1:30 pm<br>Lecture -<br>Individual<br>Preparation,<br>Scott Hartman<br>Koussevitzky | 1:00 pm<br>Music Theory<br>Ms. Lamont,<br>Science Bldg. 4 |
| 3:30 pm<br>ABQ/EBQ Open<br>Rehearsal,<br>Koussevitzky | 1:30 pm<br>Instrumental Classes<br>trpts-Koussevitzky<br>tubas-Fiedler<br>horns-Kenmore<br>trbns-Fenway | 3:30 pm<br>ABQ/EBQ Open<br>Rehearsal,<br>Koussevitzky | 1:30 pm<br>Empire Brass<br>Master Coachings |
| | 3:30 pm<br>ABQ/EBQ Open<br>Rehearsal,<br>Koussevitzky | | 3:30 pm<br>ABQ/EBQ Open<br>Rehearsal,<br>Koussevitzky |

| FRIDAY 4 | FRIDAY (CON'T) | SATURDAY 5 | SUNDAY 6 |
|---|---|---|---|
| 10:00 am<br>Brass Quintet<br>Dress Rehearsals | | | |
| 1:30 pm<br>Performance Class,<br>Cafeteria, WSC | | | |
| 3:30 pm<br>ABQ/EBQ Open<br>Rehearsal,<br>Koussevitzky | | | |

Dr. Ethan Sloane, Director

| MONDAY 31 | TUESDAY 1 | WEDNESDAY 2 | THURSDAY 3 |
|---|---|---|---|
| 10:00 am-12 noon<br>Seminar,<br>East Barn, TWD | 10:00 am-12 noon<br>Seminar,<br>East Barn, TWD | 10:00-12 noon<br>Seminar,<br>East Barn, TWD | 10:00 am-12 noon<br>Seminar,<br>East Barn, TWD |
| 1:15-3:15 pm<br>Seminar,<br>Theatre, WSC | 1:15-3:15 pm<br>Seminar,<br>Theatre, WSC | 1:15-3:15 pm<br>Seminar,<br>Theatre, WSC | 1:15-3:15 pm<br>Seminar,<br>Theatre, WSC |

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CHECK THEORY SCHEDULE FOR CLASS TIMES AND
LOCATIONS - MONDAY THRU FRIDAY
**********

| FRIDAY 4 | FRIDAY (CON'T) | SATURDAY 5 | SUNDAY 6 |
|---|---|---|---|
| 10:00 am-12 noon<br>Seminar,<br>East Barn, TWD | | | |
| 1:15-3:15 pm<br>Seminar,<br>Theatre, WSC | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 SIXTH WEEK HARP

**HARP SEMINAR** July 31 - August 6, 1989

Lucile Lawrence, Director

| MONDAY 31 | TUESDAY 1 | WEDNESDAY 2 | THURSDAY 3 |
|---|---|---|---|
| Lessons,<br>Ms. Lawrence<br>146 Main Street<br>Lenox<br>2:00 pm - Cappelle<br>3:00 pm - Hsieh<br>4:00 pm - Michel<br>5:00 pm - Umbricht | | | Lessons,<br>Ms. Lawrence<br>146 Main Street<br>Lenox<br>2:00 pm - Cappelle<br>3:00 pm - Hsieh<br>4:00 pm - Michel<br>5:00 pm - Umbricht |

| FRIDAY 4 | FRIDAY (CON'T) | SATURDAY 5 | SUNDAY 6 |
|---|---|---|---|
| | | ********** | |
| | | * SEE THEORY SCHEDULE * | |
| | | * FOR CLASS TIMES * | |
| | | * * | |
| | | ********** | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 SIXTH WEEK L & A

**LISTENING AND ANALYSIS SEMINAR** July 31 - August 6, 1989

| MONDAY 31 | TUESDAY 1 | WEDNESDAY 2 | THURSDAY 3 |
|---|---|---|---|
| 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | | 10:00 am-12:30 pm<br>BSO Rehearsal<br>(Tate)<br>Shed, TWD | 10:00 am-12:30 pm<br>BSO Rehearsal<br>(Pinnock/Lin)<br>Shed, TWD |
| | 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD |
| ********** | | 4:00-6:30 pm | |
| See Special Events for Schedule of Festival of Contemorary Music | | BSO Rehearsal<br>(Ozawa/Serkin)<br>Shed, TWD | 4:00-6:30 pm<br>BSO Rehearsal<br>(Tate/Pires)<br>Shed, TWD |
| ********** | | | 8:30 pm - Concert<br>BOSTON MUSICA VIVA<br>Richard Pittman,<br>conductor<br>Yo-Yo Ma, cello<br>Theatre, TWD |

| FRIDAY 4 | FRIDAY (CON'T) | SATURDAY 5 | SUNDAY 6 |
|---|---|---|---|
| 10:00 am-12:30 pm<br>BSO Rehearsal<br>(Ozawa/Serkin)<br>Shed, TWD | 7:00 pm<br>Prelude Concert<br>Joel Krosnick, cello<br>and BSO Members<br>Shed, TWD | 10:35 am<br>BSO Open Rehearsal<br>(Pinnock/Lin)<br>Shed, TWD | 2:30 pm<br>BSO Concert<br>(Pinnock/Lin)<br>Shed, TWD |
| 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | 9:00 pm<br>BSO Concert<br>(Tate/Pires)<br>Shed, TWD | 2:00 pm - Concert<br>Young Artists<br>Orchestra<br>David Hoose,<br>conductor<br>Theatre, TWD | |
| | | 8:30 pm<br>BSO Concert<br>(Ozawa/Serkin)<br>Shed, TWD | |

**THEORY** July 31 - August 6, 1989

Dr. Victoria Sirota, Director

| MONDAY 31 | MONDAY 31(CON'T) | TUESDAY 1 | WEDNESDAY 2 |
|---|---|---|---|
| 8:45-9:30 am<br>Intermediate Theory<br>YAPP/CLAR/L & A<br>Ms. Lamont<br>Science Bldg., Rm. 4 | 1:15-2:15 pm<br>Intermediate YAIP<br>Section A & B<br>Ms. Lamont<br>Bunkhouse 1 | 8:30-9:30 am<br>Beginning Theory<br>YAPP/HARP/L&A/CLAR<br>Mr. Heller<br>Science Bldg., #4 | 8:15-9:00 am<br>Intermediate Theory<br>YAPP/CLAR/L & A<br>Ms. Lamont<br>Science Bldg., #4 |
| 10:00-11:50 am<br>YAVP Theory<br>Chicken Coop | 1:15-2:15 pm<br>Advanced YAIP<br>Dr. V. Sirota<br>Chicken Coop 9 | 10:00-11:50 am<br>YAVP Theory<br>Chicken Coop | 9:00-10:00 am<br>A-Theory (YACP)<br>10:00-10:45 am<br>B-Theory (YACP)<br>Dr. V. Sirota<br>Science Bldg., #4 |
| 1:15-2:15 pm<br>Beginning YAIP<br>Section A<br>Mr. Heller<br>Chicken Coop 12 | 2:30-3:30 pm<br>Beginning YAIP<br>Section B<br>Mr. Heller<br>Chicken Coop 12 | 1:00 pm<br>EBS Theory<br>Ms. Lamont<br>Science Bldg., #4 | 10:00-11:50 am<br>YAVP Theory<br>Chicken Coop<br><br>12:15 pm<br>Theory Staff Meeting<br>Cafeteria, TWD |

| THURSDAY 3 | FRIDAY 4 | FRIDAY 4(CON'T) | SATURDAY 5 |
|---|---|---|---|
| 8:30-9:30 am<br>Beginning Theory<br>YAPP/HARP/L&A/CLAR<br>Mr. Heller,<br>Science Bldg., #4 | 8:45-9:30 am<br>Intermediate Theory<br>YAPP/CLAR/L & A<br>Ms. Lamont<br>Science Bldg., #4 | 1:15-2:15 pm<br>Intermediate YAIP<br>Sections A & B<br>Ms. Lamont<br>Bunkhouse 1 | |
| 10:00-11:50 am<br>YAVP Theory<br>Chicken Coop | 9:00-10:00 am<br>A-Theory (YACP)<br>10:00-10:45 am<br>B-Theory (YACP)<br>Dr. V. Sirota<br>Library, WSC | 1:15-2:15 pm<br>Advanced YAIP<br>Dr. V. Sirota<br>Chicken Coop 9 | |
| 1:00 pm<br>EBS Theory<br>Ms. Lamont<br>Bunkhouse | 1:15-2:15 pm<br>Beginning YAIP<br>Section A<br>Mr. Heller<br>Chicken Coop 12 | 2:15-3:15 pm<br>Beginning YAIP<br>Section B<br>Mr. Heller<br>Chicken Coop 12 | |
| 4:30-5:30 pm<br>Advanced Theory<br>Dr. V. Sirota<br>Chicken Coop 9 | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 SIXTH WEEK

********SPECIAL EVENTS******** July 31 - August 6, 1989

| MONDAY 31 | TUESDAY 1 | WEDNESDAY 2 | THURSDAY 3 |
|---|---|---|---|
| | | | 12 noon<br>Talks and Walks<br>Marin Alsop,<br>conductor<br>Tent, TWD |
| 7:30 pm<br>Electra-Acoustic<br>Prelude I,<br>Chamber Music Hall,<br>TWD | 6:30 pm<br>Faculty Recital,<br>Fischer Duo with<br>Andrew Jennings,<br>Program to include<br>Chopin Sonata and<br>Shostakovich Piano<br>Trio,<br>Theatre, WSC | 7:30 pm<br>Electro-Acoustic<br>Prelude III<br>Chamber Music Hall,<br>TWD | 6:30 pm<br>In-House Concert<br>Theatre, WSC |
| 8:30 pm<br>FCM<br>TMC Fellows with<br>Joel Krosnick, cello<br>Gilbert Kalish, piano<br>Theatre, TWD | 7:30 pm<br>Electro-Acoustic<br>Prelude II<br>Chamber Music Hall,<br>TWD | 8:30 pm<br>FCM<br>TMC Orchestra<br>Oliver Knussen,<br>conductor<br>Theatre, TWD | 7:30 pm<br>Electro-Acoustic<br>Prelude IV<br>Chamber Music Hall,<br>TWD |
| | 8:30 pm<br>FCM<br>BSO Chamber Players<br>Lisa Saffer, soprano<br>Gilbert Kalish, piano<br>Theatre, TWD | | 8:30 pm<br>FCM<br>Boston Musica Viva<br>Richard Pittman,<br>conductor<br>Yo-Yo Ma, cello<br>Theatre, TWD |

**FCM = Festival of Contemporary Music**

| FRIDAY 4 | FRIDAY (CON'T) | SATURDAY 5 | SUNDAY 6 |
|---|---|---|---|
| 7:00 pm<br>Member of the BSO<br>with Joel Krosnick,<br>cello and<br>Gilbert Kalish, piano<br>Shed, TWD | | 10:35 am<br>BSO Open Rehearsal<br>(Pinnock/Lin)<br>Shed, TWD | 10:00 am<br>Chamber Music<br>TMC Fellows<br>Theatre, TWD |
| 9:00 pm<br>BSO Concert<br>(Tate/Pires)<br>Shed, TWD | | 2:00 pm<br>BUTI Young Artists<br>Orchestra,<br>David Hoose,<br>conductor<br>Theatre, TWD | 10:00 am<br>Young Artists<br>Quartet Program,<br>Final Concert<br>Theatre, WSC |
| | | 8:30 pm<br>FCM<br>BSO Concert<br>(Ozawa/Serkin)<br>Shed, TWD | 2:30 pm<br>BSO Concert<br>(Pinnock/Lin)<br>Shed, TWD |
| | | | 8:30 pm<br>Vocal Recital<br>TMC Fellows<br>Chamber Music Hall,<br>TWD |

YOUNG ARTISTS INSTRUMENTAL PROGRAM August 7 - 13, 1989

Asadour Santourian, Orchestra Manager

| MONDAY 7 | TUESDAY 8 | WEDNESDAY 9 | THURSDAY 10 |
|---|---|---|---|
| SECTIONALS:<br>8:45-10:45 am<br>Vlns. I - Mr. Cooke<br>Science Bldg. Rm. 2<br>Cellos - Mr. Miller<br>LRSH<br>10:00-12 noon<br>violas - Mr. Zaretsky<br>Science Bldg. Rm. 4<br>4:30-6:30 pm<br>Vlns. II -<br>Ms. Churchill<br>Science Bldg. Rm. 4<br><br>1:15-3:15 pm<br>Perc. Ensemble<br>Mr. Gauger<br>Lively Stones<br><br>1:15-3:15 pm<br>Bass Ensemble<br>Mr. Seeber<br>Parlor, WSC<br><br>3:30-5:30 pm<br>Brass Ensemble<br>LRSH<br><br>2:30-4:30 pm<br>Pulcinella Rehearsal<br>Marin Alsop<br>Theatre, WSC<br><br>8:30 pm<br>Chamber Music<br>Concert III<br>Theatre, TWD | 8:45-11:45 am<br>Woodwind Sectional<br>Mr. Rachleff<br>East Barn, TWD<br>Brass/Perc. Sect'l<br>Mr. Voisin<br>West Barn, TWD<br><br>1:15-3:15 pm<br>Chamber Music A<br><br>3:30-5:30 pm<br>Chamber Music B | 8:45-11:45 am<br>YAO Rehearsal,<br>Mr. Rachleff<br>West Barn, TWD<br><br>1:15-2:15 pm.<br>Mark Kroll with<br>Chamber Music B<br>Theatre, WSC<br><br>1:15-3:15 pm<br>Bass Ensemble<br>Mr. Seeber<br>Parlor, WSC<br><br>1:15-3:15 pm<br>Perc. Ensemble<br>Mr. Gauger<br>Lively Stones<br><br>1:15-3:15 pm<br>Chamber Music A<br><br>3:30-5:30 pm<br>Chamber Music B<br><br>3:30-5:30 pm<br>Brass Ensemble<br>LRSH<br><br>4:00-5:00 pm<br>Mark Kroll with<br>Chamber Music A<br>Theatre, WSC<br><br>7:00-9:00 pm<br>Pulcinella Rehearsal<br>Marin Alsop<br>Theatre, WSC | 8:45-10:15 am<br>YAO Rehearsal,<br>Mr. Rachleff<br>10:30-11:45 am<br>Mr. Lipsitt<br>West Barn, TWD<br><br>3:30-5:30 pm<br>YAO Reading<br>Rehearsal -<br>Mr. Silverstein<br>East Barn, TWD<br><br>7:00-9:00 pm<br>Pulcinella Rehearsal<br>Marin Alsop<br>Theatre, WSC<br><br>**********<br>CHECK THEORY SCHEDULE FOR CLASS TIMES AND LOCATIONS - MONDAY & THURSDAY<br>********** |

| FRIDAY 11 | FRIDAY (CON'T) | SATURDAY 12 | SUNDAY 13 |
|---|---|---|---|
| 8:45-10:15 am<br>YACP Orchestra<br>Readings<br>Dr. Sirota<br>10:30-11:45 am<br>Mr. Lipsitt<br>West Barn, TWD<br><br>1:15-3:15 pm<br>Chamber Music A<br><br>3:30-5:30 pm<br>Chamber Music B | 1:15-3:15 pm<br>Perc. Ensemble<br>Mr. Gauger<br>Lively Stones<br><br>1:15-3:15 pm<br>Bass Ensemble<br>Mr. Seeber<br>Parlor, WSC<br><br>3:30-5:30 pm<br>Brass Ensemble<br>Theatre, WSC | 8:45-10:45 am<br>YAO Rehearsal,<br>Mr. Rachleff<br>West Barn, TWD<br><br>11:00 am-1:00 pm<br>Masterclasses with<br>London Classical<br>Players,<br>Locations - TBA | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 SEVENTH WEEK YAPP

**YOUNG ARTISTS PIANO PROGRAM** August 7 - 13, 1989

Maria Clodes Jaguaribe, Director

| MONDAY 7 | TUESDAY 8 | WEDNESDAY 9 | THURSDAY 10 |
|---|---|---|---|
| Lessons,<br>Ms. Jaguaribe<br>8:30 am - Levy<br>9:15 am - Farnham<br>10:00 am - Hornig<br>10:45 am - Lent<br>Library, WSC | Lessons,<br>Ms. Jaguaribe<br>Library, WSC<br>8:30 am - LaBelle<br>9:15 am - DeSavage<br>10:00 am - Patkai<br>10:45 am - Morgan | Lessons,<br>Ms. Jaguaribe<br>Library, WSC<br>8:30 am - Altman<br>9:15 am - Murtaugh<br>10:00 am-Calabrese<br>10:45 am - Chernoff | Lessons,<br>Ms. Jaguaribe<br>Library, WSC<br>8:30 am - Bruser<br>9:15 am - Xiao<br>10:00 am - Zeh<br>10:45 am - Lin |
| 11:30 am<br>Masterclass:<br>Altman, Bruser,<br>Calabrese, Chernoff<br>Library, WSC | 11:30 am<br>Masterclass:<br>Library, WSC | 11:30 am<br>Masterclass:<br>DeSavage, Farnham,<br>Hornig, LaBelle<br>Library, WSC | 11:30 am<br>Masterclass:<br>Lent, Lin,<br>Levy, Morgan<br>Library, WSC |
| Lessons, Ms. Fiske<br>Library, WSC<br>1:00 pm - Zeh<br>1:45 pm - Xiao<br>2:30 pm - Murtaugh | Lessons, Ms. Fiske<br>Library, WSC<br>1:00 pm - Morgan<br>1:45 pm - Patkai<br>2:30 pm - Calabrese | Lessons, Ms. Fiske<br>Library, WSC<br>1:00 pm - Altman<br>1:45 pm - DeSavage<br>2:30 pm - Levy | Lessons, Ms. Fiske<br>Library, WSC<br>1:00 pm - Lin<br>1:45 pm - Bruser<br>2:30 pm - Farnham |

**********
BOSTON TRIP
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CHECK THEORY SCHEDULE FOR CLASS TIMES AND
LOCATIONS - MONDAY THRU FRIDAY
**********

| FRIDAY 11 | FRIDAY (CON'T) | SATURDAY 12 | SUNDAY 13 |
|---|---|---|---|
| Lessons,<br>Ms. Fiske<br>146 Main Street<br>9:00 am - LaBelle<br>9:45 am - Chernoff<br>10:30 am - Lent<br>11:15 am - Hornig | | | |

**YOUNG ARTISTS VOCAL PROGRAM** August 7 - 13, 1989

Joan Heller, Director

| MONDAY 7 | TUESDAY 8 | WEDNESDAY 9 | THURSDAY 10 |
|---|---|---|---|
| 8:00-9:00 am<br>W - Movement<br>Theatre, WSC | | 8:00-9:00 am<br>W - Movement<br>Theatre, WSC | 8:15-9:00 am<br>P - Movement<br>Theatre, WSC |
| 9:00-10:00 am<br>Voice Lessons & Coaching<br>Chicken Coop, Bunkhouse | TRIP TO BOSTON<br>Rising seniors have priority! | 9:00-10:00 am<br>Voice Lessons & Coaching<br>Chicken Coop, Bunkhouse | 9:00-10:00 am<br>Voice Lessons<br>Coaching<br>Chicken Coop, Bunkhouse |
| 10:00-11:50 am<br>B - Theory<br>Chicken Coop<br>A & I Voice Class,<br>Theatre, WSC | Others have the day off to visit Curtin Class, roam TWood, practice, & for informal social interactions!! | 10:00-11:50 am<br>B - Theory<br>Chicken Coop<br>A & I Voice Class<br>Theatre, WSC | 10:00-11:50 am<br>A & I - Theory<br>Chicken Coop<br>B - Voice Class<br>Theatre, WSC |
| 1:00-3:00 pm<br>Chorus<br>Dress Rehearsal,<br>Theatre, TWD | | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD |
| 8:30 pm<br>Chorus Concert<br>Theatre, TWD | | 3:00-4:00 pm<br>1-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>2-Diction<br>East Barn, TWD | 3:00-4:00 pm<br>2-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>1-Diction<br>East Barn, TWD |
| | | 4:00-5:00 pm<br>Staff Meeting<br>East Barn, TWD | 6:30-7:30 pm<br>Coaching,<br>Chicken Coop,<br>Bunkhouse |
| | | 6:30-7:30 pm<br>Coaching,<br>Bunkhouse, Chicken Coop | |
| | | 8:30 pm - Concert<br>Schubert: Winterreise<br>Jorma Hynninen, baritone<br>Ralf Gothoni, piano<br>Theatre, TWD | |

| FRIDAY 11 | FRIDAY (CON'T) | SATURDAY 12 | SUNDAY 13 |
|---|---|---|---|
| 9:00-10:00 am<br>Voice Lessons & Coachings<br>Chicken Coop, Bunkhouse | 1:30-3:30 pm<br>Chorus<br>East Barn, TWD | 2:00-5:00 pm<br>**Opera Scenes Masterclass I**<br>with<br>**Will Graham**<br>Theatre, WSC | 4:00-6:00 pm<br>**Opera Scenes Masterclass II**<br>with **Will Graham**<br>East Barn, TWD |
| 10:00 am-12:30 pm<br>Masterclass<br>**Phyllis Hoffman**<br>Theatre, WSC | 3:30-5:00 pm<br>Opera Scenes<br>East Barn, TWD | | 8:30 pm - Recital<br>TMC Vocal Fellows<br>Chamber Music Hall, TWD |
| | 9:00 pm - Norrington & London Classical Players<br>Shed, TWD | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 SEVENTH WEEK YACP

**YOUNG ARTISTS COMPOSITION PROGRAM** August 7 - 13, 1989

Dr. Robert Sirota, Director

| MONDAY 7 | TUESDAY 8 | WEDNESDAY 9 | THURSDAY 10 |
|---|---|---|---|
| Lessons,<br>42 Walker St.<br>9:00 am-Pedraglio<br>10:00 am-Berube<br>11:00 am-Lind | | 9:00-10:00 am<br>A - Theory<br>10:00-10:45 am<br>B - Theory<br>Dr. V. Sirota<br>Science Bldg. 4 | 9:00-10:00 am<br>Vocal Instruction<br>Joan Heller<br>LRSH |
| 1:00-3:30 pm<br>Chorus,<br>East Barn, TWD | ********** BOSTON TRIP ********** | | Lessons,<br>42 Walker St.<br>9:00 am-Voss<br>10:00 am-Woodruff<br>11:00 am-Culverhouse |
| 4:00-5:30 pm<br>Guest Lecture<br>Bernard Rands<br>42 Walker Street | | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD<br><br>Lessons,<br>42 Walker St.<br>1:00 pm-Meyers<br>2:00 pm-Tenenbaum | 1:15-3:15 pm<br>Tom Gauger<br>on Percussion<br>Lively Stones<br><br>3:30-5:00 pm<br>20th Century Music<br>Mr. Hagar<br>Library, WSC |
| | | 3:30-5:00 pm<br>Composition Reading<br>Library, WSC | |

| FRIDAY 11 | FRIDAY (CON'T) | SATURDAY 12 | SUNDAY 13 |
|---|---|---|---|
| 8:45-10:15 am<br>Orch. Readings<br>West Barn, TWD | | | |
| 1:30-3:30 pm<br>Chorus,<br>East Barn, TWD | | | |
| 4:00-5:30 pm<br>Composition Readings<br>Library, WSC | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 SEVENTH WEEK EBS

**EMPIRE BRASS SEMINAR** August 7 - 13, 1989

| MONDAY 7 | TUESDAY 8 | WEDNESDAY 9 | THURSDAY 10 |
|---|---|---|---|
| 9:30-11:30 am<br>Coachings<br>(6 places) | 9:30-11:30 am<br>Coachings<br>(6 places) | 9:30-11:30 am<br>Coachings<br>(6 places) | 9:30-11:30 am<br>Coachings<br>(6 places) |
| 1:30 pm<br>Recital Dress<br>Martin Hackelman/<br>John Newell<br>LRSH | 1:00 pm<br>Music Theory<br>Ms. Lamont,<br>Bunkhouse | 1:30 pm<br>Instrumental Class<br>trpts-Koussevitzky<br>tubas-Fiedler<br>horns-Kenmore<br>trbns-Fenway | 1:00 pm<br>Music Theory<br>Ms. Lamont,<br>Science Bldg. 4 |
| 3:30 pm<br>EBQ Open<br>Rehearsal,<br>Koussevitzky | 2:00-3:30 pm<br>Master Coachings<br>(6 places)<br><br>3:30 pm<br>EBQ Open Rehearsal,<br>Koussevitzky | 3:30 pm<br>EBQ Open<br>Rehearsal,<br>Koussevitzky | 2:00-3:30 pm<br>Master Coachings<br>(6 places)<br><br>3:30 pm<br>EBQ Open Rehearsal,<br>Koussevitzky |

| FRIDAY 11 | FRIDAY (CON'T) | SATURDAY 12 | SUNDAY 13 |
|---|---|---|---|
| 10:30 am<br>Performance Class<br>Cafeteria, WSC<br><br>2:00-4:00 pm<br>EBQ Open Rehearsal,<br>(Recording Session)<br>TBA | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 SEVENTH WEEK L & A

**LISTENING AND ANALYSIS SEMINAR** August 7 - 13, 1989

Dr. Jeremy Yudkin, Director

| MONDAY 7 | TUESDAY 8 | WEDNESDAY 9 | THURSDAY 10 |
|---|---|---|---|
| 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | ********** | | 10:00 am-12:30 pm<br>BSO Rehearsal<br>(Tate/Ma)<br>Shed, TWD |
| | BOSTON TRIP<br>********** | 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD |
| | 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | 4:00 pm<br>BSO Rehearsal<br>(Ozawa)<br>Shed, TWD | |
| 8:30 pm - BUTI<br>Chamber Music<br>Concert<br>Theatre, TWD | ********** | | 8:30 pm<br>BSO Rehearsal<br>(Ozawa)<br>Shed, TWD |
| | See Theory Schedule for<br>Class Times<br>Monday and Thursday | | |
| | ********** | | |

| FRIDAY 11 | FRIDAY (CON'T) | SATURDAY 12 | SUNDAY 13 |
|---|---|---|---|
| 12 noon<br>BSO Rehearsal<br>(Ozawa)<br>Shed, TWD | 7:00 pm<br>Prelude Concert<br>Ax, Ma, and<br>BSO Members<br>Shed, TWD | 10:35 am<br>BSO Open Rehearsal<br>(Tate/Ma)<br>Shed, TWD | 2:30 pm<br>BSO Concert<br>(Tate/Ma)<br>Shed, TWD |
| | | 8:30 pm<br>BSO Concert<br>(Ozawa)<br>Shed, TWD | |
| 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | 9:00 pm<br>London Classical<br>Players<br>Roger Norrington,<br>conductor<br>Shed, TWD | | |

THEORY

August 7 - 13, 1989

Dr. Victoria Sirota, Director

| MONDAY 7 | MONDAY 7 (CON'T) | TUESDAY 8 | WEDNESDAY 9 |
|---|---|---|---|
| 8:45-9:30 am<br>Intermediate Theory<br>YAPP/L & A<br>Ms. Lamont<br>Science Bldg., Rm. 4 | 1:15-2:15 pm<br>Intermediate YAIP<br>Section A & B<br>Ms. Lamont<br>Bunkhouse 1 | 8:30-9:30 am<br>Beginning Theory<br>YAPP/L&A<br>Mr. Heller<br>Science Bldg., #4 | 8:15-9:00 am<br>Intermediate Theory<br>YAPP/L & A<br>Ms. Lamont<br>Science Bldg., #4 |
| 10:00-11:50 am<br>YAVP Theory<br>Chicken Coop | 1:15-2:15 pm<br>Advanced YAIP<br>Dr. V. Sirota<br>Chicken Coop 9 | | 9:00-10:00 am<br>A-Theory (YACP)<br>10:00-10:45 am<br>B-Theory (YACP)<br>Dr. V. Sirota |
| 1:15-2:15 pm<br>Beginning YAIP<br>Section A<br>Mr. Heller<br>Chicken Coop 12 | 2:30-3:30 pm<br>Beginning YAIP<br>Section B<br>Mr. Heller<br>Chicken Coop 12 | 1:00 pm<br>EBS Theory<br>Ms. Lamont<br>Bunkhouse | Science Bldg., #4<br><br>10:00-11:50 am<br>YAVP Theory<br>Chicken Coop |
| | 4:30 pm<br>Advanced Theory<br>Dr. V. Sirota<br>Chicken Coop 9 | | 12:15 pm<br>Theory Staff Meeting<br>Cafeteria, TWD |

| THURSDAY 10 | THURSDAY (CON'T) | FRIDAY 11 | SATURDAY 12 |
|---|---|---|---|
| 8:30-9:30 am<br>Beginning Theory<br>YAPP/L&A<br>Mr. Heller,<br>Science Bldg., #4 | 1:15-2:15 pm<br>Advanced YAIP<br>Dr. V. Sirota<br>Chicken Coop 9 | 8:45-9:30 am<br>Intermediate Theory<br>YAPP/L & A<br>Ms. Lamont<br>Science Bldg., #4 | |
| 10:00-11:50 am<br>YAVP Theory<br>Chicken Coop | 2:00-3:00 pm<br>Intermediate YAIP<br>Sections A & B<br>Ms. Lamont,<br>Science Bldg., Rm. 4 | 9:00-10:00 am<br>A-Theory (YACP)<br>10:00-10:45 am<br>B-Theory (YACP)<br>Dr. V. Sirota | |
| 1:00 pm<br>EBS Theory<br>Ms. Lamont<br>Science Bldg., #4 | 2:15-3:15 pm<br>Beginning YAIP<br>Section B<br>Mr. Heller<br>Chicken Coop 12 | Library, WSC | |
| 1:15-2:15 pm<br>Beginning YAIP<br>Section A,<br>Mr. Heller,<br>Chicken Coop 12 | | | |

**********SPECIAL EVENTS********** August 7 - 13, 1989

| MONDAY 7 | TUESDAY 8 | WEDNESDAY 9 | THURSDAY 10 |
|---|---|---|---|
| | | 1:15-2:15 pm<br>and<br>4:00-5:00 pm<br>Instrumental<br>Program<br>Early Music<br>Masterclass with<br>**Mark Kroll,**<br>Theatre, WSC | 12 noon<br>Talks and Walks<br>Brian Matthews,<br>Bass<br>Tent, TWD |
| 3:45 pm<br>Silverstein<br>Masterclass<br>Chamber Music Hall,<br>TWD | **********<br>BOSTON TRIP<br>********** | | |
| 8:30 pm<br>Chamber Music Concert<br>BUTI Young Artists<br>Theatre, TWD | | | 3:30-5:30 pm<br>Reading Rehearsal<br>Young Artists<br>Orchestra,<br>Joseph Silverstein,<br>conductor<br>East Barn, TWD |
| | 8:30 pm<br>Chamber Music<br>Concert<br>TMC Fellows<br>Theatre, TWD | 8:30 pm - Recital<br>Jorma Hynninen,<br>baritone<br>Ralf Gothoni, piano<br>Theatre, TWD | |

| FRIDAY 11 | FRIDAY (CON'T) | SATURDAY 12 | SUNDAY 13 |
|---|---|---|---|
| 7:00 pm<br>Emanuel Ax, Yo-Yo Ma,<br>and Members of<br>the BSO<br>Shed, TWD | | 10:30 am<br>BSO Open Rehearsal<br>(Tate/Ma)<br>Shed, TWD | 10:00 am<br>Chamber Music<br>TMC Fellows<br>Theatre, TWD |
| | | 2:00-5:00 pm<br>Opera Scenes<br>Masterclass with<br>Will Graham<br>Theatre, WSC | 2:30 pm<br>BSO Concert<br>(Tate/Ma)<br>Shed, TWD |
| 9:00 pm<br>London Classical<br>Players<br>Roger Norrington,<br>conductor<br>Shed, TWD | | | 4:00-6:00 pm<br>Opera Scenes<br>Masterclass with<br>Will Graham<br>East Barn, TWD |
| | | 2:00 pm<br>Fellowship Program<br>Ensemble in<br>Residence:<br>the New Zealand<br>String Quartet,<br>Theatre, TWD | 6:30 pm<br>In-House Concert<br>Theatre, WSC |
| | | 6:00 pm<br>In-House Concert<br>Theatre, WSC | 8:30 pm<br>Vocal Recital<br>TMC Fellows<br>Chamber Music Hall,<br>TWD |
| | | 8:30 pm<br>BSO Concert<br>(Ozawa)<br>Shed, TWD | |

**YOUNG ARTISTS INSTRUMENTAL PROGRAM** August 14 - 20, 1989

Asadour Santourian, Orchestra Manager

| MONDAY 14 | TUESDAY 15 | WEDNESDAY 16 | THURSDAY 17 |
|---|---|---|---|
| 8:45-11:45 am<br>YAO Rehearsal<br>Mr. Rachleff<br>West Barn, TWD | 8:45-10:15 am<br>YAO Rehearsal<br>Mr. Lipsitt<br>10:30-11:45 am<br>Mr. Rachleff<br>West Barn, TWD | 8:45-11:45 am<br>YAO Rehearsal,<br>Mr. Rachleff<br>West Barn, TWD | 8:45-10:15 am<br>YAO Rehearsal w/YAVP<br>Mr. Lipsitt<br>10:30-11:45 am<br>Mr. Rachleff<br>West Barn, TWD |
| 1:15-3:15 pm<br>Perc. Ensemble<br>Mr. Gauger<br>Lively Stones | 1:15-3:15 pm<br>Chamber Music A | 1:15-3:15 pm<br>Bass Ensemble<br>Mr. Seeber<br>Parlor, WSC | 3:45 pm<br>Young Artists<br>Orchestra Reading &<br>Dress Rehearsal<br>Theatre, TWD |
| 1:15-2:45 pm<br>Bass Sectional<br>Mr. Rachleff<br>Parlor, WSC | 3:30-5:30 pm<br>Chamber Music B | 1:15-3:15 pm<br>Perc. Ensemble<br>Mr. Gauger<br>Theatre, WSC | 8:30 pm<br>Young Artists<br>Composition Program<br>Recital,<br>Theatre, WSC |
| 3:00-4:30 pm<br>Cello Sectional | 8:30 pm<br>Chamber Music<br>Concert IV<br>Theatre, TWD | 1:15-3:15 pm<br>Chamber Music A | |
| 4:30-6:00 pm<br>viola sectional<br>Science Bldg. #2 | | 1:30-3:00 pm<br>YAO/YAVP<br>Rehearsal,<br>West Barn, TWD | ********** |
| 3:30-5:30 pm<br>Brass Ensemble<br>LRSH | | 3:30-5:30 pm<br>Chamber Music B | CHECK THEORY SCHEDULE FOR CLASS TIMES AND LOCATIONS - MONDAY & THURSDAY |
| 4:30-6:00 pm<br>Dvorak Serenade<br>Mr. Gomberg,<br>Science Bldg., #4 | | 3:30-5:30 pm<br>Brass Ensemble<br>Theatre, WSC | ********** |
| 5:30-7:30 pm<br>Chamber Music<br>Dress Rehearsal<br>Theatre, TWD | | | |

| FRIDAY 18 | FRIDAY (CON'T) | SATURDAY 19 | SUNDAY 20 |
|---|---|---|---|
| 8:45-10:15 am<br>YAO Rehearsal<br>Mr. Rachleff<br>West Barn, TWD | | 9:00-10:00 am<br>YAO Rehearsal,<br>Mr. Rachleff<br>10:10-11:00 am<br>Mr. Lipsitt<br>West Barn, TWD | |
| 1:15-3:15 pm<br>Chamber Music A | | 2:00 pm<br>YAO/YAC Concert IV<br>Larry Rachleff and<br>Steven Lipsitt,<br>conductors<br>Theatre, TWD | |
| 3:30-5:30 pm<br>Chamber Music B | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 EIGHTH WEEK YAPP

**YOUNG ARTISTS PIANO PROGRAM** August 14 - 20, 1989

Maria Clodes Jaguaribe, Director

| MONDAY 14 | TUESDAY 15 | WEDNESDAY 16 | THURSDAY 17 |
|---|---|---|---|
| Lessons,<br>Ms. Jaguaribe<br>8:30 am - Levy<br>9:15 am - Hornig<br>10:00 am - Farnham<br>10:45 am - Lent<br>Library, WSC | Lessons,<br>Ms. Jaguaribe<br>Library, WSC<br>8:30 am - LaBelle<br>9:15 am - DeSavage<br>10:00 am - Patkai<br>10:45 am - Morgan | Lessons,<br>Ms. Jaguaribe<br>Library, WSC<br>8:30 am - Altman<br>9:15 am - Murtaugh<br>10:00 am-Calabrese<br>10:45 am - Chernoff | Lessons,<br>Ms. Jaguaribe<br>Library, WSC<br>8:30 am - Bruser<br>9:15 am - Xiao<br>10:00 am - Zeh<br>10:45 am - Lin |
| 11:30 am<br>Masterclass:<br>Altman, Bruser,<br>Calabrese, Chernoff<br>Library, WSC | 11:30 am<br>Masterclass:<br>Murtaugh, Xiao,<br>Zeh, Patkai<br>Library, WSC | 11:30 am<br>Masterclass:<br>DeSavage, Farnham,<br>Hornig, LaBelle<br>Library, WSC | 11:30 am<br>Masterclass:<br>Lent, Lin,<br>Levy, Morgan<br>Library, WSC |
| | | 1:00-3:00 pm<br>B.U. School of<br>Music Auditions<br>Library, WSC | |
| Lessons, Ms. Fiske<br>Library, WSC<br>1:00 pm - Zeh<br>1:45 pm - Xiao<br>2:30 pm - Murtaugh | Lessons, Ms. Fiske<br>Library, WSC<br>1:00 pm - Altman<br>1:45 pm - Hornig<br>2:30 pm - Calabrese | Lessons, Ms. Fiske<br>Boylston<br>1:00 pm - Patkai<br>1:45 pm - DeSavage<br>2:30 pm - Levy | Lessons, Ms. Fiske<br>Library, WSC<br>1:00 pm - Lin<br>1:45 pm - Bruser<br>2:30 pm - Farnham |
| 3:30 pm<br>Harpsichord Workshop<br>with Mark Kroll,<br>Shed, TWD | 6:00 pm<br>Recital I<br>Morgan, DeSavage,<br>Farnham, Hornig,<br>LaBellè, Lent, Levy,<br>Lin, Patkai, Xiao,<br>Bruser,<br>Theatre, WSC | 6:00 pm<br>Recital II<br>Altman, Bruser,<br>Calabrese, Chernoff<br>Murtaugh, Zeh, Xiao<br>Theatre, WSC | |

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CHECK THEORY SCHEDULE FOR CLASS TIMES AND LOCATIONS - MONDAY THRU FRIDAY
**********

| FRIDAY 18 | FRIDAY (CON'T) | SATURDAY 19 | SUNDAY 20 |
|---|---|---|---|
| Lessons,<br>Ms. Fiske<br>146 Main Street<br>9:00 am - LaBelle<br>9:45 am - Chernoff<br>10:30 am - Lent<br>11:15 am - Hornig | | | |

**YOUNG ARTISTS VOCAL PROGRAM** August 14 - 20, 1989

Joan Heller, Director

| MONDAY 14 | TUESDAY 15 | WEDNESDAY 16 | THURSDAY 17 |
|---|---|---|---|
| 8:00-9:00 am<br>W - Movement<br>Theatre, WSC | 8:15-9:00 am<br>P-Movement<br>Theatre, WSC | 8:00-9:00 am<br>W - Movement<br>Theatre, WSC | 8:00-8:30 am<br>Chorus Warm-up<br>Theatre, WSC |
| 9:00-10:00 am<br>Voice Lessons &<br>Coaching<br>Chicken Coop,<br>Bunkhouse | 9:00-10:00 am<br>Voice Lessons &<br>Coaching<br>Chicken Coop,<br>Bunkhouse | 9:00-10:00 am<br>Voice Lessons &<br>Coaching<br>Chicken Coop,<br>Bunkhouse | 8:35 am-Bus Departs<br><br>8:45-10:15 am<br>Orchestra/Chorus<br>Rehearsal<br>West Barn, TWD |
| 10:00-11:50 am<br>B - Theory<br>Chicken Coop<br>A & I Voice Class,<br>Theatre, WSC | 10:00-11:50 am<br>A & I Theory<br>Chicken Coop<br>B - Voice Class<br>Theatre, WSC | 10:00-11:50 am<br>B - Theory<br>Chicken Coop<br>A & I Voice Class<br>Theatre, WSC | 10:20 am-Bus Departs<br><br>10:30am-12:30 pm<br>A & I Theory<br>Chicken Coop<br>B-Voice Class<br>Theatre, WSC |
| 1:00-3:00 pm<br>Chorus<br>East Barn, TWD | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD | 1:30-2:00 pm<br>1-Diction |
| 3:00-4:00 pm<br>1-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>2-Diction<br>East Barn, TWD | 3:00-4:00 pm<br>2-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>1-Diction<br>East Barn, TWD | 3:00-4:00 pm<br>1-Small Ensemble<br>TWD Studios<br>A,B,C,D<br>2-Diction<br>East Barn, TWD | 2:00-3:20 pm<br>2-Small Ensemble<br>East Barn, TWD<br><br>4:00-6:00 pm<br>Opera Scenes<br>Rehearsal<br>Theatre, WSC |
| 4:30-7:00pm<br>Opera Scenes<br>Rehearsal,<br>Theatre, WSC | 4:00-5:30 pm<br>Opera Scenes<br>Rehearsal<br>Theatre, WSC | 4:00-5:00 pm<br>Staff Meeting<br>East Barn, TWD | 6:15 pm<br>Orchestra/Chorus<br>Dress Rehearsal<br>Theatre, TWD |
| 6:30-7:30 pm<br>Coaching<br>Chicken Coop,<br>Bunkhouse | 6:30-7:30 pm<br>Coaching<br>Chicken Coop,<br>Bunkhouse | 6:30-7:30 pm<br>Coaching,<br>Bunkhouse, Chicken<br>Coop | 6:30-7:30 pm<br>Coaching<br>Chicken Coop<br>Bunkhouse |
| | | 6:00-9:00 pm<br>B.U. Vocal<br>Auditions<br>Library, WSC | |

| FRIDAY 18 | FRIDAY (CON'T) | SATURDAY 19 | SUNDAY 20 |
|---|---|---|---|
| 8:00-9:00 am<br>W - Movement<br>Theatre, WSC | 10:00 am-12:30 pm<br>**Phyllis Curtin**<br>Masterclass<br>Theatre, WSC | 2:00 pm<br>B.U.T.I.<br>Chorus/Orchestra<br>Concert<br>Theatre, TWD | 7:00-10:00 pm<br>Opera Scenes<br>Dress Rehearsal<br>Theatre, WSC |
| 9:00-10:00 am<br>Voice Lessons &<br>Coachings<br>Chicken Coop,<br>Bunkhouse | 1:30-3:30 pm<br>Chorus<br>East Barn, TWD | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 EIGHTH WEEK YACP

**YOUNG ARTISTS COMPOSITION PROGRAM** August 14 - 20, 1989

Dr. Robert Sirota, Director

| MONDAY 14 | TUESDAY 15 | WEDNESDAY 16 | THURSDAY 17 |
|---|---|---|---|
| | Lessons,<br>42 Walker St.<br>9:00 am-Pedraglio<br>10:00 am-Berube<br>11:00 am-Lind | 9:00-10:00 am<br>A - Theory<br>10:00-10:45 am<br>B - Theory<br>Dr. V. Sirota<br>Science Bldg. 4 | 8:00-8:30 am<br>Chorus Warm-up<br>Theatre, WSC<br><br>8:35 am-Bus Departs |
| 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD | | 8:45-10:15 am<br>Orchestra/Chorus<br>Rehearsal,<br>West Barn, TWD |
| | 3:30-5:00 pm<br>20th Century Music<br>Mr. Hagar,<br>Library, WSC | 1:00-3:00 pm<br>Chorus,<br>East Barn, TWD<br><br>Lessons,<br>42 Walker St.<br>1:00 pm-Meyers<br>2:00 pm-Tenenbaum | Lessons,<br>42 Walker St.<br>10:00 am-Voss<br>11:00 am-Culverhouse |
| | | 7:30-9:30 pm<br>Recital Dress<br>Rehearsal,<br>Theatre, WSC | 6:15 pm<br>Chorus Dress<br>Rehearsal<br>Theatre, TWD<br><br>8:30 pm<br>YACP Recital<br>Theatre, WSC |

| FRIDAY 18 | FRIDAY (CON'T) | SATURDAY 19 | SUNDAY 20 |
|---|---|---|---|
| 9:00-10:00 am<br>A - Theory<br>10:00-10:45 am<br>B - Theory<br>Dr. V. Sirota<br>Library, WSC<br><br>1:30-3:30 pm<br>Chorus,<br>East Barn, TWD | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 EIGHTH WEEK EBS

**EMPIRE BRASS SEMINAR** August 14 - 23, 1989

| MONDAY 14 | TUESDAY 15 | WEDNESDAY 16 | THURSDAY 17 |
|---|---|---|---|
| 9:30-11:30 am<br>Coachings<br>(6 places) | 9:30-11:30 am<br>Coachings<br>(6 places) | 9:30-11:30 am<br>Coachings<br>(6 places) | 9:30-11:30 am<br>Coachings<br>(6 places) |
| 1:30 pm<br>Masterclass:<br>Paul Yutaka Tobe<br>trumpet,<br>from Tokyo, Japan,<br>Koussevitzky | 1:00 pm<br>Music Theory<br>Ms. Lamont,<br>Bunkhouse | 1:30 pm<br>Instrumental Class<br>trpts-Koussevitzky<br>tubas-Fiedler<br>horns-Kenmore<br>trbns-Fenway | 1:00 pm<br>Music Theory<br>Ms. Lamont,<br>Science Bldg. 4 |
| 3:30 pm<br>EBQ Open Rehearsal,<br>Koussevitzky | 2:00-3:30 pm<br>Coachings<br>(6 places)<br><br>3:30 pm<br>EBQ Open Rehearsal,<br>Koussevitzky | 3:30 pm<br>EBQ Open<br>Rehearsal,<br>Koussevitzky | 2:00-3:30 pm<br>Master Coachings<br>(6 places)<br><br>3:30 pm<br>EBQ Open Rehearsal,<br>Koussevitzky |

| FRIDAY 18 | FRIDAY (CON'T) | SATURDAY 19 | SUNDAY 20 |
|---|---|---|---|
| 10:30 am<br>Final Performance Class<br>and Closing Ceremonies<br>Cafeteria, WSC | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 EIGHTH WEEK L & A

**LISTENING AND ANALYSIS SEMINAR** August 14 - 20, 1989

Dr. Jeremy Yudkin, Director

| MONDAY 14 | TUESDAY 15 | WEDNESDAY 16 | THURSDAY 17 |
|---|---|---|---|
| 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | | 10:00 am-12:30 pm<br>BSO Rehearsal<br>(Ozawa)<br>Shed, TWD | 10:00 am-12:30 pm<br>BSO Rehearsal<br>(Slatkin/Midori)<br>Shed, TWD |
| | | 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD |
| | 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | | 4:00-6:30 pm<br>BSO Rehearsal<br>(Ozawa/J. Norman)<br>Shed, TWD |
| | 8:30 pm<br>BUTI Chamber Music<br>Concert IV,<br>Theatre, TWD | | |

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See Theory Schedule for
Class Times
Monday and Thursday
**********

| FRIDAY 18 | FRIDAY (CON'T) | SATURDAY 19 | SUNDAY 20 |
|---|---|---|---|
| 1:30-3:30 pm<br>Seminar,<br>Dr. Yudkin<br>Rm. 2, Hawthorne<br>Cottage, TWD | 7:00 pm<br>Prelude Concert<br>Gilbert Kalish, piano<br>with BSO Members<br>Shed, TWD | 10:35 am<br>BSO Open Rehearsal<br>(Slatkin/Midori)<br>Shed, TWD | 2:30 pm<br>BSO Concert<br>(Slatkin/Midori)<br>Shed, TWD |
| 3:00 pm<br>BSO Rehearsal<br>(Ozawa/J. Norman)<br>Shed, TWD | 9:00 pm<br>"A Brass Spectacular"<br>Canadian Brass with<br>members of the BSO<br>and New York<br>Philharmonic<br>Shed, TWD | 2:00 pm<br>BUTI Concert<br>Young Artists<br>Orhcestra & Chorus,<br>Larry Rachleff and<br>Steven Lipsitt,<br>conductors<br>Theatre, TWD | |
| | | 8:30 pm<br>BSO Concert<br>(Ozawa/Norman)<br>Shed, TWDj | |

**THEORY** August 14 - 20, 1989

Dr. Victoria Sirota, Director

| MONDAY 14 | MONDAY 14(CON'T) | TUESDAY 15 | WEDNESDAY 16 |
|---|---|---|---|
| 8:45-9:30 am<br>Intermediate Theory<br>YAPP/L & A<br>Ms. Lamont<br>Science Bldg., Rm. 4 | 1:15-2:15 pm<br>Intermediate YAIP<br>Section A & B<br>Ms. Lamont<br>Bunkhouse 1 | 8:30-9:30 am<br>Beginning Theory<br>YAPP/L&A/<br>Mr. Heller<br>Science Bldg., #4 | 8:15-9:00 am<br>Intermediate Theory<br>YAPP/L & A<br>Ms. Lamont<br>Science Bldg., #4 |
| 10:00-11:50 am<br>YAVP Theory<br>Chicken Coop | 1:15-2:15 pm<br>Advanced YAIP<br>Dr. V. Sirota<br>Chicken Coop 9 | 10:00-11:50 am<br>YAVP Theory<br>Chicken Coop | 9:00-10:00 am<br>A-Theory (YACP)<br>10:00-10:45 am<br>B-Theory (YACP)<br>Dr. V. Sirota<br>Science Bldg., #4 |
| 1:15-2:15 pm<br>Beginning YAIP<br>Mr. Heller<br>Chicken Coop 12 | 4:00 pm<br>Advanced Theory<br>Dr. B. Sirota<br>Chicken Coop 12 | 1:00 pm<br>EBS Theory<br>Ms. Lamont<br>Bunkhouse | 10:00-11:50 am<br>YAVP Theory<br>Chicken Coop |
| | | | 12:15 pm<br>Theory Staff Meeting<br>Cafeteria, TWD |

| THURSDAY 17 | THURSDAY (CON'T) | FRIDAY 18 | SATURDAY 19 |
|---|---|---|---|
| 8:30-9:30 am<br>Beginning Theory<br>YAPP/L&A/<br>Mr. Heller,<br>Science Bldg., #4 | 1:15-2:15 pm<br>Advanced YAIP<br>Dr. V. Sirota<br>Chicken Coop 9 | 8:45-9:30 am<br>Intermediate Theory<br>YAPP/L & A<br>Ms. Lamont<br>Science Bldg., #4 | |
| 10:30 am-12:30 pm<br>YAVP Theory<br>Chicken Coop | 2:00-3:00 pm<br>Intermediate YAIP<br>Sections A & B<br>Ms. Lamont,<br>Science Bldg., Rm. 4 | 9:00-10:00 am<br>A-Theory (YACP)<br>10:00-10:45 am<br>B-Theory (YACP)<br>Dr. V. Sirota<br>Library, WSC | |
| 1:00 pm<br>EBS Theory<br>Ms. Lamont<br>Science Bldg., #4 | 4:00 pm<br>Advanced Theory<br>Dr. V. Sirota<br>Chicken Coop 12 | | |
| 1:15-2:15 pm<br>Beginning YAIP<br>Section A,<br>Mr. Heller,<br>Chicken Coop 12 | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 NINTH WEEK YAIP

**YOUNG ARTISTS INSTRUMENTAL PROGRAM** August 21 - 23, 1989

Asadour Santourian, Orchestra Manager

| MONDAY 21 | TUESDAY 22 | WEDNESDAY 23 | THURSDAY 24 |
|---|---|---|---|
| 8:45-10:45 am<br>YAO Rehearsal<br>Mr. Rachleff<br>West Barn, TWD | 8:45-11:45 am<br>YAO Rehearsal<br>Mr. Rachleff<br>West Barn, TWD | 8:45-11:45 am<br>YAO Rehearsal<br>Mr. Rachleff<br>West Barn, TWD | CHECK-OUT<br>BY<br>12 NOON |
| 11:30 am<br>Handel Rehearsal<br>11:50am-12:30 pm<br>Poulence Rehearsal<br>Mr. Lipsitt,<br>Shed, TWD | 1:30-4:30 pm<br>YAO Rehearsal<br>Mr. Rachleff,<br>West Barn, TWD | 2:00 pm<br>T.O.P.:<br>Gates Open | |
| 12:30-3:00 pm<br>YAO Rehearsal<br>Mr. Rachleff,<br>Shed, TWD | 3:30 pm<br>Strauss Fanfare<br>Mr. Schlueter<br>Shed, TWD | 2:20 pm<br>B.U.T.I.Fanfares<br>Main Gate | |
| 6:30 pm<br>In-House Concert<br>Theatre, WSC | | 2:30 pm<br>Chamber Music Concert<br>Chamber Music Hall,<br>TWD | |
| | | 3:00 pm<br>YAO & YAC Concert<br>Shed Stage | |
| | | 4:00 pm<br>YAO Concert<br>Shed Stage | |
| | | 8:00 pm<br>Strauss Fanfare<br>Shed Stage | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 NINTH WEEK YAVP

**YOUNG ARTISTS VOCAL PROGRAM** August 21 - 23, 1989

Joan Heller, Director

| MONDAY 21 | TUESDAY 22 | WEDNESDAY 23 | THURSDAY 24 |
|---|---|---|---|
| 9:00-10:00 am<br>Voice Lessons & Coaching<br>Chicken Coop, Bunkhouse | 9:00-10:00 am<br>Voice Lessons & Coaching<br>Chicken Coop, Bunkhouse | 10:00 am-12 noon<br>Chorus,<br>Theatre, WSC | |
| 10:00-10:30 am<br>Chorus Warm-up,<br>Theatre, WSC | 10:00 am-1:00 pm<br>Final Recital<br>Theatre, WSC | | CHECK-OUT BY 12 NOON |
| 10:40 am<br>Bus to Main Gate | 2:00-3:00 pm<br>Chorus,<br>East Barn, TWD | **TANGLEWOOD ON PARADE** | |
| 11:00 am-12:30 pm<br>T.O.P. Dress Rehearsal<br>Shed Stage, TWD | 3:00-4:00 pm<br>Staff Show<br>East Barn, TWD | 2:30 pm<br>Chorus Call<br>Outside of Friend's Tent, TWD | |
| 2:30-5:30 pm<br>Opera Scenes<br>Theatre, WSC | | 3:00 pm<br>Chorus Concert<br>Shed, TWD | |
| 8:30 pm<br>Vocal Recital<br>TMC Fellows<br>Chamber Music Hall, TWD | | | |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE - SUMMER 1989 NINTH WEEK

**********SPECIAL EVENTS********** August 21 - 23, 1989

| MONDAY 21 | TUESDAY 22 | WEDNESDAY 23 | WEDNESDAY (CON'T) |
|---|---|---|---|
| 2:30-5:30 pm<br>Young Artists<br>Vocal Program<br>Opera Scenes<br>Theatre, WSC | | TANGLEWOOD<br>ON<br>PARADE | 4:00 pm<br>Young Artists<br>Orchestra<br>Larry Rachleff<br>conductor,<br>Shed, TWD |
| 6:30 pm<br>In-House Concert<br>Theatre, WSC | | 2:00 pm<br>Gates Open | 4:00 pm<br>TMC Fellows<br>Vocal Music<br>Chamber Music Hall,<br>TWD |
| 8:30 pm<br>TMC Fellows<br>Vocal Recital<br>Chamber Music Hall,<br>TWD | | 2:20 pm<br>Fanfares,<br>BUTI Young Artists<br>& Atlantic Brass<br>Quintet | 6:00 pm<br>TMC Fellows<br>Wind Music<br>Main House Porch,<br>TWD |
| | | 2:30 pm<br>BUTI Chamber<br>Music Concert<br>Chamber Music Hall,<br>TWD | 8:00 pm<br>FANFARES<br>8:15 pm<br>Strauss Fanfare<br>with BUTI Brass<br>Shed, TWD |
| | | 2:30 pm<br>TMC Fellows<br>Chamber Music<br>Concert<br>Theatre, TWD | 8:30 pm<br>GALA CONCERT<br>BSO,<br>John Williams,<br>conductor<br>TMC Orchestra,<br>Leonard Bernstein,<br>conductor<br>Shed, TWD |
| | | 3:00 pm<br>Young Artists<br>Chorus and<br>Orchestra,<br>Steven Lipsitt,<br>conductor,<br>Shed, TWD | |

# A Song Recital

by the members of

The Young Artist Vocal Program

of the

Boston University Tanglewood Institute

Friday 7 July 1989

10:00 AM

West Street Campus Theatre

Sara Kohane, pianist

# Young Artist Vocal Recital
## Friday 7 July 1989
## 10:00 AM
## West Street Campus Theatre

### Sara Kohane, pianist

| | | |
|---|---|---|
| Star Vicina | Rosa | R. Ellen Wolf |
| Per la Gloria | Bononcini | Jeremy Bolich |
| Caro mio ben | Giordani | Joanna Ledbetter |
| O del mio dolce ardor | Gluck | Aviva Timoner |
| Che farò senza Euridice | Gluck | Christin Hokenstad |
| Le Violette | A. Scarlatti | Matthew R. Coyle |
| Gia il sole dal Gange | A. Scarlatti | Allan Naplan |
| Per la Gloria | Bononcini | Barbara Allen |
| Caro mio ben | Giordani | Jay Nash |
| Bist du bei mir | J.S. Bach | Charlotte Whitaker |
| Come all ye fair and tender ladies | | Bryan Coker |
| Ombra mai fu | Handel | Jane Stafford |
| Come unto Him | Handel | Marisa Bond |
| See the Raging Flames Arise | Handel | Stephen Salters |
| Batti, Batti o bel Masetto | Mozart | Victoria Wolfe |
| Un Moto di Gioja | Mozart | Gillian Lockwood |
| Der Vogelfänger bin ich ja | Mozart | Ben Sosland |
| Venite, inginocchiatevi | Mozart | Julin Greene |
| Deh Vieni non tardar | Mozart | Beth Morrison |
| An die Nachtigall | Schubert | Amanda Norman |

| | | |
|---|---|---|
| Frühlingsglaube | Schubert | Shawn Verges |
| An die Musik | Schubert | Michael Blacker |
| Il fervido desiderio | Bellini | Barig Nalbantian |
| Sapphische Ode | Brahms | Priscilla Chan |
| Habanera | Bizet | Nicole Rose |
| Elegie | Massenet | Emily Martin |
| Libera Me (Requiem) | Fauré | Jesse Clark |
| Pie Jesu (Requiem) | Fauré | Sarah Rivkin |
| En Prière | Fauré | Khrystyn Carbone |
| Triste | | Jean Grace |
| Vivons heureux | (Anonymous) | Jen Blustein |
| O Mio Babbino Caro | Puccini | Amelia Kambic |
| Vissi d'Arte | Puccini | Sahoko Sato |
| Quando m'en vo | Puccini | Candice Zaiden |
| Die Nacht | Strauss | Bill Culverhouse |
| The Hours Creep on Apace | Sullivan | Rebecca Kennedy |
| Poor Wandering One | Sullivan | Cara Abdulrazak |
| Silent Noon | V. Williams | Erik E. Ochsner |
| Let Beauty Awake | V. Williams | Joseph Bartosiewicz |
| The Call | V. Williams | Joel R. B. Kutner |
| How Sweet the Answer | Britten, arr. | Helen Burghardt |
| Sure on this Shining Night | Barber | Tanya Stepan |
| O Praise the Lord | M. Green | Ruth E. Jackopsen |
| Come Ready and See Me | Hundley | Jonathan Duke |
| When I have sung my Song to you | Charles | Jennifer Hines |
| Simple Song (Mass) | Bernstein | Jonathan Boyd |

Young Artist Vocal Program

Joan Heller, Director

Stephen Lipsitt, Chorus conductor

Victoria Sirota, Theory

Vocal Staff:

Dennis Bender

Sara Cohane

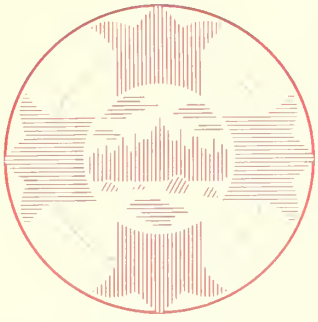
William Cutter

Laurie Ann McGowan

Julia Priest

Julian Wachner

Paul Warner



1839 | 1989

BOSTON UNIVERSITY
SESQUICENTENNIAL

# A Tribute to Phyllis Curtin

SATURDAY, JULY 8, 1989
2 P.M.

THEATRE CONCERT HALL
TANGLEWOOD
LENOX, MASSACHUSETTS

Office of the President

Boston University
147 Bay State Road
Boston, Massachusetts 02215

1839 | 1989

BOSTON UNIVERSITY
SESQUICENTENNIAL

Dear Friends,

Boston University has always enjoyed a close relationship with the Boston Symphony Orchestra.

Arthur Fiedler often said that some of his most rewarding moments came from conducting the student orchestra at Boston University.

In 1965, at the request of Erich Leinsdorf, Music Director of the B.S.O., Boston University established its Tanglewood Institute for high school, college, and postgraduate students.

During our Sesquicentenary year, the B.S.O. is premiering two works by Boston University composers: Bernard Rands' "...body and shadow..." and Theodore Antoniou's "Paean."

This summer, Phyllis Curtin, Dean of the School for the Arts, is celebrating her twenty-fifth year of teaching at the Tanglewood Music Center. The extraordinary performers gathered here are a testimonial to her brilliance and devotion as a teacher.

On this thirteenth annual Alumni Day at Tanglewood, we look forward to many more years of collaboration with the Boston Symphony Orchestra.

With best wishes,

Yours sincerely,

John Silber

Photo: Eugene Cook

In 1983 Phyllis Curtin became dean of Boston University's School for the Arts, and professor of voice, capping a forty-year career that critics have described as one of the most superb and versatile on record.

Miss Curtin has been a leading soprano for the Metropolitan Opera, the New York City Opera, the Vienna Staatsoper, La Scala, and Teatro Colón. She has also appeared extensively in recital and as a soloist with major international orchestras.

Devoted to contemporary music, Miss Curtin has sung world premieres of such operas as Darius Milhaud's *La Mère coupable* (Milhaud wrote the role of Countess Almaviva especially for her), and Carlisle Floyd's *Susannah* and *Wuthering Heights.* American premieres include Richard Strauss's *Intermezzo,* Milhaud's *Médée,* and Poulenc's *Les Mamelles de Tirésias.* She has sung hundreds of premieres of songs written by composers of her own time, often performing with the composers themselves at the keyboard, including Aaron Copland, Ned Rorem, and Virgil Thomson.

Prior to joining Boston University, Miss Curtin was professor of music and director of opera at Yale School of Music. Since 1964, she has been artist-in-residence and teacher of the Phyllis Curtin Seminar and Vocal Fellows at the Tanglewood Music Center.

Miss Curtin graduated from Wellesley College with a degree in political science. She is host of WNEV-TV's quarterly program, "Studio 7," which salutes creativity and innovation in the arts and sciences. In 1988, Dean Curtin was appointed to the National Council on the Arts.

# Program

Der Wanderer an den Mond — *Franz Schubert*
The World Feels Dusty — *Aaron Copland*
Les roses d'Ispahan — *Gabriel Fauré*

Sanford Sylvan, *baritone*
David Breitman, *piano*

Dich teure Halle — *Richard Wagner*
Elisabeth's aria from *Tannhäuser*
The Fox — Folk Song
arranged by Peter Lurye

Beverly Morgan, *soprano*
Peter Lurye, *piano*

Fiançailles pour rire — *Francis Poulenc*
La dame d'André
Dans l'herbe
Il vole
Mon cadavre est doux comme un gant
Violon
Fleurs

Joan Heller, *soprano*
Terry Decima, *piano*

Zigeunerlieder, op. 103 — *Johannes Brahms*
He, Zigeuner, greife
Hochgetürmte Rimaflut
Brauner Bursche führt zum Tanze
Röslein dreie in der Reihe
Weit und breit schaut niemand
Kommt dir manchmal
Rote Abendwolken ziehn

American VocalArts Quintet
Amy Clark, *soprano*
Karen Lykes, *mezzo-soprano*
William Hite, *tenor*
S. Mark Aliapoulios, *baritone*
Martin Amlin, *piano*

INTERMISSION

Music, Thou Soul of Heaven — *Daniel Pinkham*
Sweeter Than Roses — *Henry Purcell*
from *Pausanias*
Full of Life Now (World Premiere) — *Ned Rorem*
Nachtzauber — *Hugo Wolf*
Nina — *Noel Coward*

Kim Scown, *tenor*
Angela Vanstory, *piano*

Einerlei — *Richard Strauss*
Heimliche Aufforderung
Morgen
Zueignung

Jayne West, *soprano*
Martin Amlin, *piano*

Deh non parlare al misero — *Giuseppe Verdi*
from *Rigoletto*

Guipeng Deng, *soprano*
Haijing Fu, *baritone*
Martin Amlin, *piano*

**S. Mark Aliapoulios,** baritone, is currently assistant professor of voice and director of the Undergraduate Opera Program at Boston University. He has appeared as guest soloist with the Boston Symphony Orchestra, the Portland Symphony (Maine), the Handel and Haydn Society, the Tanglewood Festival Chorus, the John Oliver Chorale, and the Montgomery Chamber Orchestra (Maryland) among others. Aliapoulios tours throughout the New England area as a member of the American VocalArts Quintet. He has received two consecutive fellowships to the Tanglewood Music Center.

**Martin Amlin,** pianist and composer, maintains a busy schedule of performing, composing, and teaching in the Boston area. He is an assistant professor of music at the Boston University School of Music and a member of the American VocalArts Quintet. Among his many awards are an ASCAP Grant to Young Composers, a Massachusetts Artists Foundation Fellowship, and a National Endowment for the Arts Composer Fellowship. He was awarded fellowships to the Tanglewood Music Center for four consecutive summers and is now assistant to the conductor for the Tanglewood Festival Chorus.

**David Breitman,** pianist, has collaborated with Sanford Sylvan in recital tours since 1978. A native of Montreal, Breitman spent many years in Boston, where he held the position of affiliated artist at the Massachusetts Institute of Technology, and was a member of the Dinosaur Annex Music Ensemble. While in Boston he also formed a duo with cellist Kim Scholes.

**Amy Clark,** soprano, teaches on the music faculty at Clark University in Worcester, Massachusetts. She has sung extensively throughout the New England area in recital as a member of the American VocalArts Quintet, and as guest artist with such prestigious organizations as the Tanglewood Festival Chorus, the Portland Symphony Orchestra, the Longfellow Institute, the Castle Hill Festival, the Stockbridge Summer Music series, and the Nantucket Musical Arts Society, among others. She was a 1986 Tanglewood fellow.

**Terry Decima,** pianist, is a faculty member of the Tanglewood Music Center's vocal program, and is co-head of accompanying and coaching activities at the New England Conservatory. He has been the recipient of a Rockefeller Grant for opera study at the Metropolitan Opera. Aside from accompanying singers and instrumentalists, Decima is a diction consultant for many choral groups and recordings.

**Guipeng Deng,** soprano, was awarded an Artist Diploma from Boston University School of Music in 1989. A 1987 and 1989 fellow at the Tanglewood Music Center, Deng has performed throughout China, France, Japan, and the United States, and will enter the Opera Institute program at the School for the Arts in the fall.

**Haijing Fu,** baritone, recently received an Artist Diploma from Boston University School of Music, where he studied with Phyllis Curtin. He is the recipient of a 1989 Kahn Career Entry Award. In 1988 he was a winner of the prestigious Metropolitan Opera National Auditions and was first recipient of the Boston Opera Association's Young Artists Award. Fu has performed in Portugal, Czechoslovakia, Bulgaria, the USSR, and China. He is a 1988 alumnus of the Tanglewood Music Center.

**Joan Heller,** soprano, is director of the Young Artists Vocal Program at Boston University's Tanglewood Institute and chairman of the Voice Department at Boston University. As a specialist in twentieth-century vocal literature, Heller has sung under the direction of such notable conductors as Seiji Ozawa, Gunther Schuller, Arthur Weisberg, and Michael Tilson Thomas. She has been a regular member of COLLAGE Contemporary Music Ensemble in Boston since its inception in 1972. Heller was a Tanglewood Music Center fellow from 1969 through 1972.

**William Hite,** tenor, spent two summers at the Tanglewood Music Center as a fellow. Since then he has performed extensively in the New England region with groups such as the John Oliver Chorale, the Cecelia Society, the Cantata Singers, the Rhode Island

Symphony, the Manchester Choral Society, and the American VocalArts Quintet. Recent and future engagements include the City Musick (of Chicago), the Washington Masterworks Chorale, the Dallas Bach Society, and a recording project with the medieval music ensemble Sequentia.

**Peter Lurye** is the pianist for "The Intimate P.D.Q. Bach," a three-person classical music parody show with Professor Peter Schickele. He has toured the country with Schickele several times, and appeared with him on "The New Smothers Brothers Comedy Hour" on CBS television. He is also the principal orchestra pianist for the New Jersey Symphony and the Northeast Pennsylvania Philharmonic. Before moving to New York in 1982, Lurye attended Harvard College and spent three years as a pianist and conductor at the Nuremberg Opera in West Germany.

**Karen Lykes,** mezzo-soprano, is assistant professor of voice at the University of Michigan School of Music. She is best known for her work in the oratorio and concert repertoires, appearing as soloist with the Handel and Haydn Society, the Baltimore Choral Arts Society, the Cantari Singers of Columbus, Ohio, the Pro Arte Chamber Orchestra, and the American VocalArts Quintet. Twice a finalist in the New England Metropolitan Opera auditions, she was also the recipient of a vocal fellowship to the Tanglewood Music Center.

**Beverly Morgan,** soprano, was twice a vocal fellow at Tanglewood, and was awarded the Benjamin H. Delson Award in 1975 and the C.D. Jackson Prize in 1976. Morgan made her La Scala debut in June 1984 in Leonard Bernstein's *A Quiet Place,* later performed at the Kennedy Center. She has also sung with the Vienna State Opera, the Seattle Opera, the Scottish Opera, and the opera companies of San Francisco, Pittsburgh, Boston, Omaha, Hawaii, and the Netherlands, performing both standard repertoire and contemporary works.

**Kim Scown,** tenor, held three consecutive vocal fellowships at the Tanglewood Music Center, where he received the MacAllister Award in 1976. Scown has received critical acclaim in opera, concert, oratorio, and recital on both coasts. A frequent choice for first performances, he has sung world premieres of works by Daniel Pinkham, John Harbison, and Paul Earls; the United States premiere of Haydn's *Armida,* directed by Peter Sellars; and the Boston premieres of *Gurrelieder* and *Wozzeck.*

**Sanford Sylvan,** baritone, has extraordinary gifts that have brought him distinction in repertoire ranging from medieval *cantica nova,* to Bach cantata, Handel opera, chamber music, contemporary works, and song recitals. He is well known for his performances in the productions of stage director Peter Sellars at the PepsiCo Summerfare festivals, as well as in important United States and world premieres, such as Philip Glass' *The Juniper Tree,* Peter Maxwell Davies' *The Lighthouse,* and John Adams' *Nixon in China* and *The Wound Dresser.* Sylvan studied at Boston University School of Music and is an alumnus of the Tanglewood Music Center.

**Angela Vanstory,** pianist, received her Master of Music degree with honors from the New England Conservatory. Since then she has worked for the Opera Company of Boston, and as musical coach for the opera theatres of Boston University, the New England Conservatory, and the Boston Conservatory. Vanstory is presently a faculty vocal coach at the New England Conservatory, as well as an active collaborator on many recitals throughout the Boston area. She is an alumna of the Phyllis Curtin Seminar at the Tanglewood Music Center.

**Jayne West,** soprano, was a fellow for two years at the Tanglewood Music Center. She has distinguished herself in opera, oratorio, and orchestral repertoire and is gaining recognition nationally and internationally as a great talent. West's operatic credentials range from Mozart to Gilbert and Sullivan, including the Countess in *Le nozze di Figaro,* directed by Peter Sellars at the PepsiCo Summerfare. She has sung Mozart extensively and sings for Emmanuel Music in Boston.

# Tanglewood Music Center

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

YOUNG ARTISTS ORCHESTRA AND CHORUS

Roger Nierenberg, conductor
Steven Lipsitt, conductor

Sunday, July 9, 1989 at 8:30 pm
Theatre, Tanglewood

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OVERTURE TO DIE MEISTERSINGER VON NÜRNBERG — Richard Wagner

SINFONIA INDÍA — Carlos Chávez

Roger Nierenberg, conductor

- - - - intermission - - - -

THE KING SHALL REJOICE: Coronation Anthem II — George Frideric Handel

Steven Lipsitt, conductor

SYMPHONY NO. 5 in C minor, Op. 67 — Ludwig van Beethoven

Allegro con brio
Andante con moto
Allegro -
Allegro

Roger Nierenberg, conductor

The Boston University Tanglewood Institute would like to thank the following individuals and institutions for their support in 1989:

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Mr. & Mrs. Igal Zuravicky

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
YOUNG ARTISTS ORCHESTRA

(Winds, brass, and percussion listed alphabetically)

Violin I

Liza Pascal
Sophie Dean

Soon-Hee Newbold
Anthony Korahais

Jeffrianne Droel
David Kim

Stephanie Hicks
Emily Wortman

Meghan Jones
Ronit Kirchman

Youli Lee
Lauren Enck

Lisa Dempsey
Leslie Ludena

Violin II

Zi-Fan Yu
Catherine McRae

Melinda Bassett
Joyce Chen

Ellen Lee
Jonathan Kerrick

Jennifer Gutman
Ritu Banerjee

Molly Pont
David Small

Carla Kountoupes
Jennifer Ward

Maciej Kaczmarek

Viola

Abigail Kubert
Michael Ireland

Christian Frederickson
Nicole Marshall

Erin Nakamoto
Michael Taylor

Joli Wu
HaKyung Choi

Amy Sievers
+Ralph Farris

+Sharon Neufeld

Cello

Alfred Moon
Jane Kang

Maryann Loegering
Alicia Rowe

Ann Brueggemeier
Lia Fernald

Paul Gronquist
Anne Schroeder

Dennis Lee
Lara Turner

Jason Hallman
Isaac Rhew

Bass

Robert Henson
David Giammar

Scott Best
David Murray

Brian Marshall
Jordan Frazier

Eyan Mitchell

Flute

Clay Ellerbroek
Christina Jennings
Rebecca Zaia

Oboe

Derek Floyd
Gustav Highstein
Malinda Kreiser
Jay Moore

Clarinet

Eric Bradbury
Teresa Kim
Gordon Kindlmann
Garrick Zoeter

Bassoon

Bethany Aram
Vance Lee
Jennifer Nagel
Ann Radek

(OVER)

Horn

Nancy Fako
Stephen Kostyniak
Karen Mendocha
Kenneth Soper
Geoffrey Trotier

Trumpet

Brian Benson
George Chase
Kevin Cobb

Trombone

Jeffrey Kanas
Allen Meek
↑Brian Smith
#Jonathan Stern

Tuba

Andrew Pigott

Percussion

Julie Angelis
Ted Atkatz
Jim Hodgson
Matthew Nelson
David Shively

Harp

¢Claudine Cappelle
¢Felicitas Umbricht

Harpsichord

Julian Wachner

Orchestra Manager

Asadour Santourian

Assistant Manager/Librarian

Gail Samuel

Stage Crew

Jason Phelps
John Hubbard

## BOSTON UNIVERSITY TANGLEWOOD INSTITUTE YOUNG ARTISTS CHORUS

Cara Abdulrazak
Barbara Allen
Joseph Bartosiewicz
*Dennis Bender
Michael Blacker
Jennifer Bluestein
Jeremy Bolich
Marisa Bond
Jonathan Boyd
Helen Burghardt
Khrystyn Carbone
Priscilla Chan
Jesse Clark
Bryan Coker
Matthew Coyle
Bill Culverhouse
*William Cutter
Jonathan Duke
Jean Grace
Julin Greene
Jennifer Hines
Christin Hokenstad
Ruth Jackopson
Amelia Kambic
Rebecca Kenneally
Joel Kutner
Joanna Ledbetter
Gillian Lockwood
Emily Martin
*Laurie Ann McGowan
Elizabeth Morrison
Barig Nalbantian
Allan Naplan
Jay Nash
Amanda Norman
Erik Ochsner
Savitri Pedraglio
*Julia Priest
Sarah Rivkin
Nicole Rose
Stephen Salters
Sahoko Sato
Benjamin Sosland
Jane Stafford
Tanya Stepan
Aviva Timoner
Shawn Verges
*Julian Wachner
*Paul Warner
Charlotte Whitaker
Ellen Wolf
Victoria Wolfe
Jeremy Woodruff
Candace Zaiden

+ - TMC Orchestra Fellow
↑ - Member of the Empire Brass Seminar
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¢ - Member of the Harp Seminar
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**Boston University Tanglewood Institute**
**In-House Concert**

**Young Artists Quartet Program**
Norman Fischer, Director
Andrew Jennings, Associate Director
**********

String Quartet in E-Flat Major, Op. 12 (1829).....Felix Mendelssohn
Adagio non troppo; Allegro non tardante
Canzonetta: Allegretto
Andante espressivo
Molto allegro e vivace

## Hawthorne String Quartet

Karen DiYanni and Elizabeth Carrillo, violins
David Creswell, viola
Sam Ou, cello

String Quartet No. 3 (1927).....Béla Bartók
Prima parte: Moderato
Seconda parte: Allegro
Ricapitulazione della prima parte: Moderato
Coda: Allegro molto
(played without pause)

## Thoreau String Quartet

Jordan Henry and Ming Young, violins
John Largess, viola
Nicole Johnson, cello

String Quartet in G Minor, Op. 10 (1893).....Claude Debussy
Animé et tres décidé
Assez vif et bien rytmé
Andantino, doucement expressif
Tres modéré; Tres mouvementé et avec passion

## Alcott String Quartet

Sarah Kreston and Bonnie Terry, violins
Jennifer Dolgas, viola
Sophia Zappi, cello

*West Street Theater  July 12, 1989  7:30 p.m.*

# Bill Crofut Demonstration/Masterclass

Young Artist Vocal Program
Boston University Tanglewood Institute
Theatre, West Street Campus
10:00 AM - 14 July, 1989
Sara Kohane, pianist

At the River — arr. Aaron Copland
Ben Sosland

Silent Noon — R.Vaughn Williams
Erik Ochsner

Have you seen but a white lily grow? — H. Purcell
Julin Greene

Corey's Coming — Harry Chapin
Joel Kutner

Waterflow — Allan Naplan
Allan Naplan

# MONTEREY ARTS FESTIVAL

**presents**

**Boston University Tanglewood Institute**

**Young Artists Quartet Program**

Norman Fischer, Director

Andrew Jennings, Associate Director

**********

String Quartet in E-Flat Major, Op. 12 (1829).....Felix Mendelssohn

Adagio non troppo; Allegro non tardante

Canzonetta: Allegretto

Andante espressivo

Molto allegro e vivace

## Hawthorne String Quartet

Karen DiYanni and Elizabeth Carrillo, violins

David Creswell, viola

Sam Ou, cello

String Quartet No. 3 (1927).....Béla Bartók

Prima parte: Moderato

Seconda parte: Allegro

Ricapitulazione della prima parte: Moderato

Coda: Allegro molto

(played without pause)

## Thoreau String Quartet

Jordan Henry and Ming Young, violins

John Largess, viola

Nicole Johnson, cello

**********

String Quartet in G Minor, Op. 10 (1893).....Claude Debussy

Animé et très décidé

Assez vif et bien rytmé

Andantino, doucement expressif

Très modéré; Très mouvementé et avec passion

## Alcott String Quartet

Sarah Kreston and Bonnie Terry, violins

Jennifer Dolgas, viola

Sophia Zappi, cello

*United Church of Christ  July 14, 1989  7:00 p.m.*

# Tanglewood Music Center

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

First Chamber Music Concert
Saturday, July 15, 1989 at 2:00 pm
Chamber Music Hall, Tanglewood

Members of the
Young Artists Quartet Program
Norman Fischer, Director
Andrew Jennings, Associate Director

---

String Quartet in E-Flat Major, Op. 12 (1829) — Felix Mendelssohn

Adagio non troppo; Allegro non tardante
Canzonetta: Allegretto
Andante espressivo
Molto allegro e vivace

HAWTHORNE STRING QUARTET
Karen DiYanni and Elizabeth Carillo, violins
David Creswell, viola
Sam Ou, cello

String Quartet No. 3 (1927) — Bela Bartok

Prima parte: Moderato
Seconda parte: Allegro
Ricapitulazione della prima parte: Moderato
Coda: Allegro molto
(played without pause)

THOREAU STRING QUARTET
Jordan Henry and Ming Young, violins
John Largess, viola
Nicole Johnson, cello

String Quartet in G Minor, Op. 10 (1893) — Claude Debussy

Anime et tres decide
Assez vif et bien rytme
Andantino, doucement expressif
Tres modere; Tres mouvemente et avec passion

ALCOTT STRING QUARTET
Sarah Kreston and Bonnie Terry, violins
Jennifer Dolgas, viola
Sophia Zappi, cello

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

In-House Concert
Sunday, July 16, 1989 at 6:30 pm
Theatre, WSC

Prepared by Leone Buyse, Jeanne Fischer, Norman Fischer, Lucile Lawrence
Amnon Levy, Jerome Rosen, Ethan Sloane, and Hiroko Yajima.

---

Sonata in D major — John Parry (1710-1782)
Allegro
Andante
Gavotte

Ching-Chuan Hsieh, harp

Vers la Source dans le Bois — Marcel Tournier

Lynn Michel, harp

Les folies d'Espagne — Marin Marais (1656-1728)
20 dances

Valerie Gratton, flute

Opus 12, No. 1 in F major — Ludwig van Beethoven
First Movement

Carol Churchill, piano
David Small, violin

Sonata for Horn and Piano in F major, Op. 17 — Ludwig van Beethoven
I. Allegro moderato

Geoff Trotier, horn
Imre Patkai, piano

Horn Trio — Johannes Brahms

Finale

Stephanie Hicks, violin
Stephen Kostyniak, horn
Matthew Van Hoose, piano

Suite pour violon, clarinette, et piano — Darius Milhaud

Ouverture
Divertissement
Introduction et Final

Youli Lee, violin
Teresa Kim, clarinet
Matthew Brady, piano

Trio in D minor, No. 1, op. 32 — Anton Arensky

I. Allegro Moderato

Catherine McRae, violin
Lara Turner, cello
Peter Stern, piano

Trio pour Piano, Hautbois, et Basson — Francis Poulenc

II. Andante

Christine Driscoll, piano
Malinda Kreiser, oboe
Jennifer Nagel, bassoon

Franck Quintet — Cesar Franck

I. Molto moderato quasi lent

Liza Pascal and Soon Hee Newbold, violins
Joli Wu, viola
Isaac Rhew, cello
Ayako Tsuruta, piano

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Young Artists Piano Program
Concert I
Tuesday, July 18, 1989 at 6:00 pm
Theatre, West Street Campus

---

**A RECITAL OF FRENCH MUSIC**

Sonatina — Maurice Ravel
Modéré
Mouvement de Menuet
Animé

Emi Fujita

Prelude, Chorale, and Fugue — Cesar Franck

Ayako Tsuruta

Arabesque No. 1 in E Major — Claude Debussy

Susan Eakin

Pour le Piano — Claude Debussy
Prélude
Sarabande

Christine Driscoll

L'Isle Joyeuse — Claude Debussy

Robert MacDonald

Prelude from Book II — Claude Debussy
Feux d'Artifice

Jin-Ho Weng

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
Young Artists Piano Program
Concert II
Wednesday, July 19, 1989 at 6:00 pm
Theatre, West Street Campus

---

Fantasie Impromptu in C# minor, Op. 66 — Frederic Chopin

Tasha Mehne

Scherzo No. 2 in Bb minor, Op. 31 — Frederic Chopin

Rachel Manalili

Polonaise in Ab major, Op. 53 — Frederic Chopin

Peter Stern

Ballade in G minor, Op. 23 — Frederic Chopin

Kevin Schwartz

Etude in C# minor, Op. 10, No. 4 — Frederic Chopin
Etude in A minor, Op. 25, No. 11

Matthew Van Hoose

Nocturne for the Left Hand in Db major — Alexander Scriabin

Andrew Gibbons

Preludio Tropicais, No. 4 — Guerra Peixe
Ponteado de Viola

Georgina Lorenz

Third Piano Sonata — Vincent Persichetti
I. Declaration

Matthew Brady

Suite de Danzas Criollas, No. 4 and 5 — Alberto Ginastera

Carol Churchill

Maroszeki Dances — Zoltan Kodaly

Imre Patkai

# Tanglewood Music Center

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Second Chamber Music Concert
Wednesday, July 19, 1989 at 8:30 pm
Chamber Music Hall, Tanglewood

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Canzona Prima a 5 — Giovanni Gabrieli

Brain Benson and George Chase, trumpets
Allen Meek and Alex Fischer, trombones
Karen Mendocha, horn
Andrew Pigott, tuba

Sonata for Horn & Piano in F Major, Op. 17 — Ludwig van Beethoven
I. Allegro moderato

Geoffrey Trotier, horn
Imre Patkai, piano

Trio in C Major, K. 548 — Wolfgang Amadeus Mozart
I. Allegro

**STOCKBRIDGE TRIO**
Ronit Kirchman, violin
Anne Schroeder, cello
Emi Fujita, piano

Woodwind Quintet No. 2, Op. 24 — Paul Hindemith
I. Lustig
II. Walzer
IV. Schnelle Viertel
V. Sehr Lebhaft

Becky Zaia, flute
Gustav Highstein, oboe
Garrick Zoeter, clarinet
Vance Lee, bassoon
Stephen Kostyniak, horn

- over -

Quartet in F Major, Op. 59, No. 1 — Ludwig van Beethoven
I. Allegro

**BLANDFORD STRING QUARTET**
Leslie Ludena and David Kim, violins
Erin Nakamoto, viola
Alfred Moon, cello

Suite pour violon, clarinette, et piano — Darius Milhaud
I. Ouverture
IV. Introduction et Final

**CHESHIRE TRIO**
Youli Lee, violin
Teresa Kim, clarinet
Matthew Brady, piano

Quartet No. 9, Op. 117 — Dimitry Shostakovich
V. Allegro

**SHEFFIELD STRING QUARTET**
Fan-Fan Yu and Carla Kountoupes, violins
Carl Voss, viola
Ann Brueggemeier, cello

This program was prepared under the direction of Jeanne Fischer, Eugene Lehner, Matthew Ruggiero, Ethan Sloane, Roger Voisin, and Michael Zaretsky.

# Tanglewood Music Center

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

YOUNG ARTISTS ORCHESTRA

Leon Fleisher, conductor

Saturday, July 22, 1989 at 2:00 pm
Theatre, Tanglewood

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**Symphony No. 8 in B minor, "Unfinished"** — Franz Schubert

Allegro moderato
Andante con moto

**- - - - Intermission - - - -**

**Pictures at an Exhibition** — Modest P. Mussorgsky
Orchestrated by
Maurice Ravel

Promenade
Gnomus
Promenade
Il vecchio castello (The Old Castle)
Promenade - Tuileries
Bydlo
Promenade - Ballet of Chicks in their Shells
Samuel Goldenberg and Schmuyle
The Market at Limoges
Catacombae. Sepulcrum Romanum
Con mortuis in lingua mortua
The Hut on Chicken Legs (Baba-Yaga)
The Great Gate of Kiev

Our appreciation to
Thomas Gauger, David Hoose, and Roger Voisin
for their assistance in the preparation
of this program.

**********

We welcome and thank the residents of
Berkshire County for their support of Tanglewood.

**********

The Boston University Tanglewood Institute would like to thank the following individuals and institutions for their support in 1989:

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Albany Associates in Cardiology, P.C.
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Anthony Natanson
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Michele Parker
Dr. & Mrs. Lawrence Perlmutter
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Steven Williams
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For the past twenty-four years, the Boston University Tanglewood Institute has been a summer program of Boston University and the Tanglewood Music Center. The Institute enrolls over 300 students in five Young Artists Programs for high school students (Instrumental, Vocal, Piano, Composition, and Quartet), five Institute Seminars for musicians age fifteen and older (Flute, Clarinet, Harp, Empire Brass, Listening and Analysis/Applied Music Study) and the Seminar for Adult Music Lovers. Many of the Institute's students receive financial assistance from funds contributed by individuals, foundations, and corporations to the Boston University Tanglewood Institute Scholarship Fund.

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
YOUNG ARTISTS ORCHESTRA

(Winds, brass, and percussion listed alphabetically)

## Violin I

| | |
|---|---|
| **Maciej Kaczmarek** | Guadalajara, MEXICO |
| **Melinda Bassett** | Spokane, WA |
| **Michael Avagliano** | Summit, NJ |
| **Carla Kountoupes** | Watkin Glen, NY |
| **Molly Pont** | Mesa, AZ |
| **Jennifer Gutman** | Baltimore, MD |
| **Liza Pascal** | Great Neck, NY |
| **Jonathan Kerrick** | Bainbridge, GA |
| **Ritu Banerjee** | Hewlett, NY |
| **Jennifer Ward** | Salt Lake City, UT |
| **David Kim** | Longmeadow, MA |
| **Zi-Fan Yu** | Scarsdale, NY |
| **Joyce Chen** | Lubbock, TX |
| **Catherine McRae** | Little Rock, AR |
| **Cheryl Browne** | Chatham, NJ |
| **David Small** | Great Neck, NY |

## Violin II

| | |
|---|---|
| **Ellen Lee** | Fayetteville, NY |
| **Jeffrianne Droel** | St. Paul, MN |
| **Stephanie Hicks** | Mt. Vernon, IL |
| **Youli Lee** | Franklin Lakes, NJ |
| **Lauren Enck** | East Williston, NY |
| **Lisa Dempsey** | North Kingstown, RI |
| **Emily Wortman** | Oxford, OH |
| **Meghan Jones** | Edina, MN |
| **Leslie Ludena** | Fairfax, VA |
| **Soon Hee Newbold** | Frederick, MD |
| **Anthony Korahais** | Great Neck, NY |
| **Ronit Kirchman** | New York, NY |
| **Sophie Dean** | New Orleans, LA |
| **Rebecca Ansel** | Moorestown, NJ |

## Viola

| | |
|---|---|
| **Christian Frederickson** | Port Townsend, WA |
| **Erin Nakamoto** | Kaneohe, HI |
| **Joli Wu** | Santa Monica, CA |
| **Amy Sievers** | San Francisco, CA |
| **Brian Arsenault** | Milford, MA |
| **HaKyung Choi** | Hartsdale, NY |
| **Michael Taylor** | Londonderry, NH |
| **Abigail Kubert** | Liverpool, NY |
| **Nicole Marshall** | Ballston Lake, NY |
| **Michael Ireland** | Brookline, MA |

## Cello

| | |
|---|---|
| **Dennis Lee** | E. Northport, NY |
| **Lia Fernald** | Stanford, CA |
| **Anne Schroeder** | Alliance, OH |
| **Isaac Rhew** | Eugene, OR |
| **Alicia Rowe** | Plymouth, MI |
| **Paul Gronquist** | Waukesha, WI |
| **Jane Kang** | Louisville, KY |
| **Jason Hallman** | Louisville, KY |
| **Ann Brueggemeier** | Spokane, WA |
| **Maryann Loegering** | Delmar, NY |
| **Lara Turner** | Los Alamos, NM |
| **Alfred Moon** | LaGrangeville, NY |
| **Sarah Kapps** | Philadelphia, PA |

## Bass

| | |
|---|---|
| **Jordan Frazier** | Cleveland Hts, OH |
| **Brian Marshall** | Columbus, OH |
| **Eyan Mitchell** | Needham, MA |
| **Robert Henson** | Doraville, GA |
| **David Giammar** | Columbus, OH |
| **Scott Best** | W. Newton, MA |
| **David Murray** | Minneapolis, MN |

(OVER)

## Flute

| | |
|---|---|
| Clay Ellerbroek | Caledonia, MI |
| Christina Jennings | Hudson, OH |
| Ian Ladd | Morristown, NJ |
| Rebecca Zaia | Troy, NY |

## Oboe

| | |
|---|---|
| Derek Floyd | Gilford, NH |
| Gustav Highstein | New Rochelle, NY |
| Malinda Kreiser | Providence, RI |
| Jay Moore | Atascocita, TX |

## Clarinet

| | |
|---|---|
| Eric Bradbury | Ashland, MA |
| Teresa Kim | Northboro, MA |
| Gordon Kindlmann | Guilford, CT |
| Garrick Zoeter | Alexandria, VA |

## Alto Saxophone

| | |
|---|---|
| *Cynthia Duet | New Orleans, LA |

## Bassoon

| | |
|---|---|
| Bethany Aram | Cleveland Hts, OH |
| Vance Lee | Santa Monica, CA |
| Jennifer Nagel | Racine, WI |
| Ann Radek | Glen Ellyn, IL |

## Horn

| | |
|---|---|
| Stephen Kostyniak | Burnt Hills, NY |
| Karen Mendocha | Lake Grove, NY |
| Kenneth Soper | Dix Hills, NY |
| Geoffrey Trotier | Brookfield, WI |

## Trumpet

| | |
|---|---|
| Brian Benson | Foster, RI |
| George Chase | Schenectady, NY |
| Kevin Cobb | Bowling Green, OH |

## Trombone

| | |
|---|---|
| Jeffrey Kanas | Ronkonkoma, NY |
| Allen Meek | Fairfax, VA |
| Alex Fisher | Plymouth, MA |

## Tuba

| | |
|---|---|
| Andrew Pigott | Madison, WI |

## Percussion

| | |
|---|---|
| Julie Angelis | Worcester, MA |
| Ted Atkatz | New York,NY |
| Jim Hodgson | Elmira, NY |
| Matthew Nelson | Wilbraham, MA |

## Timpani

| | |
|---|---|
| David Shively | St. Paul, MN |

## Harp

| | |
|---|---|
| †Claudine Cappelle | Libertyville, IL |
| †Felicitas Umbricht | Zurich, SWITZERLAND |

## Celeste

| | |
|---|---|
| +Imre Patkai | Osca, HUNGARY |

## Orchestra Manager

Asadour Santourian

## Orchestra Assistant Manager/Librarian

Gail Samuel

## Stage Crew

Jason Phelps
John Hubbard

† - Member of the Harp Seminar
+ - Member of the Piano Program
* - Member of the BUTI Staff

**Boston University Tanglewood Institute**

**presents**

# THE FISCHER DUO

Norman Fischer, *cello*
Jeanne Kierman Fischer, *piano*
*with*
Andrew Jennings, *violin*

6:30 pm

Tuesday, August 1, 1989
West Street Theater

**Elégie No. 1 (1874).....Franz Liszt**

**Seven Variations on "*Bei Männern, welche Liebe fühlen*"**
**from The Magic Flute, WoO. 46 (1801).....Ludwig van Beethoven**

**Sonata in G Minor, Op. 65 (1845-6).....Frédéric Chopin**
***Allegro moderato***
***Scherzo***
***Largo***
***Allegro***

**Trio No. 2 in E Minor, Op. 67.....Dmitri Shostakovich**
***Andante; Moderato***
***Allegro non troppo***
***Largo***
***Allegretto***

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
In-House Concert
Thursday, August 3, 1989 at 6:30 pm
Theatre, WSC

Prepared by Tom Gauger, Andrew Jennings, Lucile Lawrence, George Riordan, Jerome Rosen, Matthew Ruggiero, Asadour Santourian, Robert Sirota, and Ethan Sloane.

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Toccata For Percussion — Carlos Chavez
Three Movements (attacca)

Julie Angelis, Ted Atkatz, Jonathan Fox,
Jim Hodgson, Matthew Nelson, and David Shively

Ku-Ka-Ilimoku — Christopher Rouse

David Shively, Jim Hodgson,
Ted Atkatz, and Julie Angelis

Bolero — Carlos Salzedo
Chanson dans la nuit

Claudine Cappelle, harp

Concerto in C Major for flute, harp, and orchestra — Wolfgang Amadeus Mozart
I. Allegro
II. Andantino

Rebecca Zaia, flute
Felicitas Umbricht, harp
Imre Patkai, piano

Woodwind Quintet, Op. 71 — Ludwig van Beethoven
I. Adagio: Allegro
II. Adagio
III. Menuetto: Quasi Allegretto
IV. Rondo: Allegro

Ian Ladd, flute
Malinda Kreiser, oboe
Eric Bradbury, clarinet
Jennifer Nagel, bassoon
Geoff Trotier, horn

Woodwind Quintet — Paul Taffanel
I. Allegro con moto
II. Andante

Clay Ellerbroek, flute
Jay Moore, oboe
Gordon Kindlmann, clarinet
Ann Radek, bassoon
Ken Soper, horn

Rondeau Pour le Temps Nouveau — Savitri Pedraglio

William Culverhouse, baritone
Sara Kohane, piano

Woodwind Quintet, Op. 39 — Sergei Prokofiev
Moderato: Theme & Variations
Andante Energico

Gustav Highstein, oboe
Eric Bradbury, clarinet
Jordan Henry, violin
John Largess, cello
Eyan Mitchell, bass

Woodwind Quintet No. 1, Op. 91 in C Major — Anton Reicha
I. Moderato; Andante

Rebecca Zaia, flute
Gustav Highstein, oboe
Garrick Zoeter, clarinet
Vance Lee, bassoon
Stephen Kostyniak, horn

Moments Joyeux — Ari Meyers

Imre Patkai, piano

Woodwind Quintet, Op. 43 — Carl Nielsen
II. Menuet

Christina Jennings, flute
Derek Floyd, oboe
Teresa Kim, clarinet
Bethany Aram, bassoon
Karen Mendocha, horn

String Quintet in F Major, Op. 88 — Johannes Brahms
I. Allegro non troppo, ma con brio

Michael Avagliano and Ritu Banerjee, violin
Brian Arsenault and Christian Frederickson, viola
Dennis Lee, cello

Serenade in d minor — Antonin Dvorak
I. Moderato quasi Marcia

Derek Floyd and Jay Moore, oboe
Eric Bradbury and Teresa Kim, clarinet
Vance Lee and Bethany Aram, bassoon
Karen Mendocha, Beth Graham, and Geoff Trotier, horn
Dennis Lee, cello
Scott Best, bass

# Mark Aliapoulios Masterclass

## Singing and Acting Problems in Song Literature

Young Artist Vocal Program
Theatre, West Street Campus
10:00 AM - 4 August 1989
Sara Kohane, pianist

| | | |
|---|---|---|
| Amanda Norman | Purcell | Music for awhile |
| Jay Nash | Schubert | Halt<br>*Die Schöne Müllerin* |
| Victoria Wolfe | Schumann | Seit ich ihn gesehen<br>*Frauenliebe und Leben* |
| Priscilla Chan | Fauré | Les roses d'Ispahan |
| Jonathan Duke | Hundley | Come Ready and See Me |
| Jeanie Grace | Ginastera | Triste<br>*5 Argentine popular songs* |
| Joel Kutner | Rorem | Absalom |

# Tanglewood Music Center

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

YOUNG ARTISTS ORCHESTRA

David Hoose, conductor

Saturday, August 5, 1989 at 2:00 pm
Theatre, Tanglewood

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Overture to Coriolan, Op. 62 — Ludwig van Beethoven

Symphony No. 11, Op. 103 "The Year 1905" — Dmitry Shostakovich
(Tanglewood premiere)

I. The Palace Square: Adagio
II. The Ninth of January: Allegro
III. Eternal Memory: Adagio
IV. The Tocsin (Alarm): Allegro non troppo

There will be no intermission

Our appreciation to Marylou Speaker Churchill, Andres Diaz, Thomas Gauger, Ikuko Mizuno, Barbara Sanderling, Todd Seeber, Roger Voisin, and Michael Zaretsky for their assistance in the preparation of this program.

For the past twenty-four years, the Boston University Tanglewood Institute has been a summer program of Boston University and the Tanglewood Music Center. The Institute enrolls over 300 students in five Young Artists Programs for high school students (Instrumental, Vocal, Piano, Composition, and Quartet), five Institute Seminars for musicians age fifteen and older (Flute, Clarinet, Harp, Empire Brass, Listening and Analysis/Applied Music Study) and the Seminar for Adult Music Lovers. Many of the Institute's students receive financial assistance from funds contributed by individuals, foundations, and corporations, to the Boston University Tanglewood Institute Scholarship Fund.

# BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
## YOUNG ARTISTS ORCHESTRA

(Winds, brass, and percussion listed alphabetically)

### Violin I

Leslie Ludena
Rebecca Ansel

Youli Lee
Cheryl Browne

Maciej Kaczmarek
Lauren Enck

Soon Hee Newbold
Ronit Kirchman

Anthony Korahais
Ellen Lee

Michael Avagliano
Sophie Dean

Jeffriane Droel
Lisa Dempsey

Meghan Jones
Jennifer Gutman

### Violin II

David Kim
Emily Wortman

Jennifer Ward
Molly Pont

Zi-Fan Yu
Ritu Banerjee

Catherine McRae
David Small

Stephanie Hicks
Liza Pascal

Jonathan Kerrick
Melinda Bassett

Joyce Chen
Carla Kountoupes

### Viola

Joli Wu
Michael Taylor

Brian Arsenault
Michael Ireland

Abigail Kubert
Nicole Marshall

Erin Nakamoto
Amy Sievers

Christian Frederickson
HaKyung Choi

### Cello

Ann Brueggemeier
Alicia Rowe

Jane Kang
Sarah Kapps

Alfred Moon
Maryann Loegering

Isaac Rhew
Lara Turner

Anne Schroeder
Dennis Lee

Lia Fernald
Jason Hallman

Paul Gronquist

### Bass

Eyan Mitchell
Scott Best

David Murray
Brian Marshall

Jordan Frazier
David Giammar

### Flute

Clay Ellerbroek
Christina Jennings
Ian Ladd
Rebecca Zaia

### Oboe

Derek Floyd
Gustav Highstein
Malinda Kreiser
Jay Moore

### Clarinet

Eric Bradbury
Teresa Kim
Gordon Kindlmann
Garrick Zoeter

### Bassoon

Bethany Aram
Vance Lee
Jennifer Nagel
Ann Radek

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Beth Graham
Stephen Kostyniak
Karen Mendocha
Ken Soper
Geoffrey Trotier

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George Chase
Kevin Cobb

### Trombone

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Alex Fisher
Jeff Kanas

### Tuba

Andrew Pigott

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Ted Atkatz
+Richard Benjafield
@Jonathan Fox
Jim Hodgson
Matt Nelson
+Scott Robinson
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†Lynn Michel
Elizabeth Remy
†Felicitas Umbricht

### Celeste

#Imre Patkai

### Orchestra Manager

Asadour Santourian

### Assistant Manager/Librarian

Gail Samuel

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Jason Phelps
John Hubbard

* - Member of the Atlantic Brass Quintet
† - Member of the Harp Seminar
# - Member of the Young Artists Piano Program
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+ - Fellow, Tanglewood Music Center

## CORIOLAN OVERTURE, OPUS 62

LUDWIG van BEETHOVEN was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed the Coriolan Overture early in 1807, and the work was first performed in two different subscription concerts given at the home of Prince Lobkowitz and possibly also in a private concert at the home of Prince Lichnowsky in March of that year. The score calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.

Beethoven knew and admired the works of Shakespeare in the prose translation of Eschenburg. The composer's Coriolan Overture was not inspired by the Bard's Coriolanus, however, but rather by a much less elevated source, a play by Matthäus von Collin which had enjoyed a brief vogue in Vienna during the years from 1802 to 1805 as a vehicle for the actor Lange. Originally the play was performed with second-hand music, adapted by Abbé Stadler from Mozart's Idomeneo. Beethoven apparently admired the somewhat hackneyed poetic tragedy for the ideals of classical virtue embodied therein (and the author was, in any case, a friend of his, and an influential one at that, since he served as Court Secretary).

The only information we have for the dating of the work is Beethoven's own indication "1807" on the manuscript and the fact that it had been performed by March of that year not once but twice in subscription concerts given at the home of Prince Lobkowitz. The program of the two subscription concerts sponsored by Lobkowitz included the first four symphonies, a piano concerto, arias from Fidelio, and the new overture. According to an evaluation in the Journal des Luxus und der Moden: "Richness of ideas, bold originality and fullness of power, which are the particular merits of Beethoven's muse, were very much in evidence to everyone at these concerts; yet many found fault with lack of a noble simplicity and the all too fruitful accumulation of ideas which on account of their number were not always adequately worked out and blended, thereby creating the effect more often of rough diamonds." Yet the overture must have made a fairly strong impression, for by April 24 the management of the Imperial Theater (the Burgtheater) mounted a single performance of Collin's drama, using Beethoven's overture, so as to unite the play with the music that it inspired. It is most likely that this happened at the suggestion of Prince Lobkowitz himself, who was a director of the theater.

The combination of music with drama seems to have been no improvement over the music alone; the play has apparently never been performed since. Beethoven's overture, on the other hand, recognized from the first as being "full of fire and power," is one of his most admired short orchestral works, a probing essay in musical drama. The tension of Beethoven's favorite dramatic key, C minor, is heightened by orchestral chords punctuating the weakest beat of the measure at the phrase endings in the Allegro theme. Formally the design is striking in that the second thematic group, representing Coriolanus' mother Volumnia, is the only part of the exposition that is recapitulated. Finally the opening theme returns in the home key, but it is transformed rhythmically into a short series of lamenting fragments, and the whole overture ends with a wonderfully dramatic use of silence -- a musical suggestion of tragedy far more potent that that accomplished by the prolix rhetoric of Collin's verse.

-- Steven Ledbetter

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## SYMPHONY NO. 11, OPUS 103, THE YEAR 1905

DMITRI DMITRIEVICH SHOSTAKOVICH was born on 25 September 1906 in Saint Petersburg and died in Moscow on 9 August 1975. Intended to commemorate the fortieth anniversary of the October revolution, the Symphony No. 11, The Year 1905, was begun in 1956; most of the composition was written during the summer of 1957, and it was completed on 4 August of that year. The symphony received its premiere in Moscow in a performance by the USSR State Symphony Orchestra conducted by Natan Rakhlin on 30 October 1957. It was awarded the Lenin Prize in 1958. This concert marks its Tanglewood premiere performance.

After the phenomenal international success of his Tenth Symphony (1953), Shostakovich's Eleventh, a large-scale programmatic symphony based on a patriotic subject, struck many of his Western fans as disappointingly provincial. Ten years earlier, the failure of the country's leading composers to provide suitable musical tribute for the thirtieth anniversary of the October Revolution had provided impetus for the Zhdanov purges of 1948. The intervening period had witnessed some relaxation in the artistic climate, particularly after the death of Stalin in 1953, and with Khrushchev's denunciation of Stalin's "cult of personality" in 1956, but the official rehabilitation of Shostakovich and his colleagues did not take place until May 1958. Shostakovich was not such a fool as to test fate twice. Still, despite the expedience of the symphony's graphically realized program, the Eleventh transcends the level of propagandistic potboiler. The evils of tyranny and oppression with which the symphony deals are a pervasive theme in the music of Shostakovich, one which he well knew is timeless and universal.

The programmatic basis for Shostakovich's symphony is the abortive Russian revolution of 1905: more precisely, the opening salvo of that revolution. On Sunday, 9 January 1905 (old style; 22 January by the Gregorian calendar), a group of workers carrying icons and portraits of the "little father," Tsar Nicholas II, converged on the Winter Palace bearing petitions begging for his help. The police opened fire on the crowd in the Palace Square, killing, by official estimate, one hundred thirty and wounding several hundred. The fact that the Tsar was not even present at the Winter Palace at the time of the massacre was only one of the tragic ironies of the event. The repercussions of Bloody Sunday, as it soon came to be called, were widespread: workers' strikes, student protests, and mass peasant uprisings (as well as the mutiny of sailors aboard the battleship Potemkin immortalized in the 1925 film by Sergei Eisenstein) erupted all over the country. By 1906, however, the revolutionary fervor had been defused, both by force and by reforms that effectively made the empire a constitutional monarchy. But the die had been cast; the incidents triggered by Bloody Sunday have been regarded historically as the dress rehearsal for the more successful revolutions of 1917.

The Eleventh Symphony is comprised of four movements, each with a descriptive subtitle, although the movements are unified thematically and are performed without a pause. To help convey the emotional intensity of the historical moment, Shostakovich relies on direct if sometimes fleeting quotations from a number of popular revolutionary songs. The songs chosen, including the funeral march "You Fell a Victim"; the battle march "Boldly, Comrades, Keep Step!"; the song of student protest "Rage, Tyrants!"; and the Polish revolutionary song "Varshavianka" are among the most famous of the revolutionary legacy. All had their origins in the nineteenth century and all were already widely disseminated by 1905. Likewise, all have long been enshrined in the realm of musical folklore. For the Russian listener, even a snatch of one of these tunes carries a subtext of symbolic and concrete

imagery, much as fragments of "The Battle Hymn of the Republic" or "We Shall Overcome" might communicate to the American audience. In addition to the quotations from revolutionary songs, Shostakovich makes extensive use of two motifs from one of his own earlier compositions, "The Ninth of January," a song for a capella mixed chorus that treats the events of Bloody Sunday explicitly. Each of those two motifs -- "Oh, Tsar, our little father" and "Bare your heads" -- is striking and distinctive. Indeed, the musical identity of all the borrowed material is so strong that Shostakovich is able to treat it with great flexibility, developing its symphonic potential and exploring the melodic and rhythmic interconnections.

The first movement, The Palace Square, sets the stage for the action to follow. The static harmonic motion, the empty chords and pedal tones of the strings and harps, and the modal flavor convey a myriad of images: bleakness, coldness, emptiness, even a prayerful quality. Ominous hints of the impending catastrophe are heard in the timpani and later in the militaristic trumpet fanfare. Central to the mood of this movement is the use of two traditional prison songs. The first, "Listen" ("Like treasonous deed, like a tyrant's conscience, the autumn night is black . . . "), is stated initially in a straightforward manner in a duet of flutes, punctuated by the ominous timpani motto. After a development of the theme, its refrain is extended to form the backdrop for the introduction, in cellos and basses, of the second prison song. "The Prisoner" (". . . but the walls of the prison are strong, fastened at the gate by two iron locks"). Melodically, the two songs are distinct. Both, however, convey in their texts and in their music a sense of grim resignation and doom.

The uneasy tranquility of the first movement is immediately shattered by the second, The Ninth of January. This movement is the dramatic core of the symphony, where the "action" of the program is depicted graphically. It is divided into three large sections. The first of these focuses on the phrase "Oh, Tsar, our little father," a plaintive and supplicating gesture. First presented in the clarinet and bassoon, the gesture undergoes considerable development and extension. As the section winds down, we hear the first reference to the phrase "Bare your heads" with its characteristic upward leap of a perfect fifth and syncopated ending. It is a highly charged motif, which can symbolize a range of emotions from quiet pride to outright defiance, depending on the context and coloring. It forms the basis for the second section of the movement, which ends with a reminiscence of the opening string chords, trumpet fanfare, and timpani motto of The Palace Square.

One of the most remarkable features of this movement is its scale. Several times Shostakovich allows the motion to crest and subside; the extended time-span allows him to explore a multitude of emotions, from vague expectation and hope to clamoring despair. At the same time, it permits him to sustain a line of tension, a mounting suspense that becomes almost unbearable, making the advent of the massacre itself all the more dramatic. The transition to this phase is clearly marked by a fugato in the strings articulated with savage harshness. With the onslaught of the percussion at the climax, the timpani motto reveals its terrifying, visceral potential and the full orchestra screams in anguish, "Bare your heads!" The abrupt jolt back to the sphere of the first movment in the coda is an inspired stroke. The shivering chords in the strings, and the static, empty atmosphere, take on new significance in light of what has just occured.

The last two movements embody two very different reactions to the carnage depicted with such savage brutality in The Ninth of January. Eternal Memory focuses on the grief and sorrow. In a simple setting over gentle pizzicato accompaniment, muted violas, with their dark yet warm color, intone the revolutionary funeral march "You Fell a Victim" ("You fell a victim in the fateful battle, with selfless love for the people. first reaction on hearing of the massacre was to sing this very song with his comrades in exile.)

In the final movement, Alarm, the forces of fury and confrontation are released. The movement opens with a powerful unison statement of the first phrase of "Rage, Tyrants!" ("Rage, tyrants, mock at us, . . .although our bodies are trampled we are stronger in spirit -- shame, shame, shame to you, tyrants!"). The agitated dotted rhythms of this phrase form the basis for the movement as a whole, which is marked also by allusions to a number of other revolutionary songs, none stated in its entirety but all linked by their dotted march rhythms and a similar underlying theme of resolute defiance and righteous cause.

A final return to the stark and lifeless chords of the opening of the symphony and a dolefule reprise of "Bare your heads" on the English horn cast a pall on the movement. Even though the coda gradually renews the sense of militancy and continued struggle, the clear implication is that the strife has only just begun. While some early Soviet reviewers found fault with the finale for its lack of a "positive" resolution, Shostakovich remained true to history. He reserved that triumphal apotheosis until 1961, for the finale (The Dawn of Humanity) of his Symphony No. 12, The Year 1917.

-- Laurel E. Fay

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**Boston University Tanglewood Institute**

**Young Artists Quartet Program**

Norman Fischer, Director

Andrew Jennings, Associate Director

**********

**Sunday, August 6, 1989 at 10:00 a.m.**

**West Street Theater**

String Quartet No. 4 (1928).....Béla Bartók

Allegro

Prestissimo, con sordino

Non troppo lento

Allegretto pizzicato

## Alcott String Quartet

Bonnie Terry and Sarah Kreston, violins

Jennifer Dolgas, viola

Sophia Zappi, cello

String Quartet No. 3 in F Major, Op. 73 (1946)....Dmitri Shostakovich

Allegretto

Moderato con moto

Allegro non troppo

Adagio

Moderato

## Hawthorne String Quartet

Elizabeth Carrillo and Karen DiYanni, violins

David Creswell, viola

Sam Ou, cello

Grosse Fuge, Op. 133 (1825).....Ludwig van Beethoven

Overtura: Allegro; Meno mosso e moderato; Allegro.

Fuga: Allegro; Meno mosso e moderato; Allegro molto e con brio.

## Thoreau String Quartet

Ming Young and Jordan Henry, violins

John Largess, viola

Nicole Johnson, cello

# Tanglewood Music Center

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
Third Chamber Music Concert
Monday, August 7, 1989 at 8:30 pm
Theatre, TWD

Prepared by William Cutter, Steven Lipsitt, George Riordan,
Matthew Ruggiero, Ethan Sloane, and Julian Wachner.

---

YOUNG ARTISTS CHORUS
Steven Lipsitt, conductor
William C. Cutter, assistant conductor and accompanist

Motet: Schaffe in mir, Gott, ein rein Herz, Johannes Brahms
Op. 29, No. 2 (Psalm 51)
1. Schaffe in mir, Gott, ein rein Herz
2. Verwirf mich nicht von deinem Angesicht
3. Troste mich wieder mit deiner Hilfe

Two Renaissance Motets
Sicut Cervus (Psalm 42) Giovanni Palestrina
Ave Maria Josquin des Pres

Stomp Your Foot (from "The Tender Land") Aaron Copland

Sara Kohane and Julian Wachner, pianos
William C. Cutter, conductor

* * * * * * * * * * * * * * * * * * * * * * * * *

Mon coeur se recommande a vous Orlando di Lasso
The Silver Swan Orlando Gibbons
Chamber Choir I

I Will Give My Love an Apple arr. Brian Trant
Simple Gifts arr. Aaron Copland
Chamber Choir II

If Ye Love Me Thomas Tallis
Springing (poem by Craig Wich) William C. Cutter
Chamber Choir III

* * * * * * * * * * * * * * * * * * * * * * * * *

Trois Chansons de Charles d'Orleans Claude Debussy
1. Dieu! Qu'il la fait bon regarder!
2. Quant j'ai ouy le tabourin...
Laurie Anne McGowan, mezzo-soprano
3. Yver, vous n'estes qu'un villain!
Emily Martin, soprano
Jennifer Dawn Hines, alto
Jonathan Boyd, tenor
Jonathan Duke and Allan Naplan, basses

The Promise of Living (from the "The Tender Land") Aaron Copland

Sara Kohane and Julian Wachner, pianos
William C. Cutter, conductor

At The River arr. Aaron Copland

- - - - intermission - - - -

Woodwind Quintet, Op. 71 — Ludwig van Beethoven
IV. Rondo: Allegro

Ian Ladd, flute
Malinda Kreiser, oboe
Eric Bradbury, clarinet
Jennifer Nagel, bassoon
Geoff Trotier, horn

Woodwind Quintet — Paul Taffanel
I. Allegro con moto

Clay Ellerbroek, flute
Jay Moore, oboe
Gordon Kindlmann, clarinet
Ann Radek, bassoon
Ken Soper, horn

Woodwind Quintet, Op. 43 — Carl Nielsen
II. Menuet

Christina Jennings, flute
Derek Floyd, oboe
Teresa Kim, clarinet
Bethany Aram, bassoon
Karen Mendocha, horn

Woodwind Quintet No. 1, Op. 91 in C Major — Anton Reicha
I. Moderato; Andante

Rebecca Zaia, flute
Gustav Highstein, oboe
Garrick Zoeter, clarinet
Vance Lee, bassoon
Stephen Kostyniak, horn

Serenade in d minor — Antonin Dvorak
I. Moderato quasi marcia

Derek Floyd and Jay Moore, oboe
Eric Bradbury and Teresa Kim, clarinet
Vance Lee and Bethany Aram, bassoon
Karen Mendocha, Beth Graham, and Geoff Trotier, horn
Dennis Lee, cello
Scott Best, bass

YOUNG ARTISTS VOCAL PROGRAM
Joan Heller, director
Sara Kohane, principal coach

†Cara Abdulrazak
†Barbara Allen
+Joseph Bartosiewicz
*Dennis Bender
+Michael Blacker
†Jen Bluestein
@Jeremy Bolich
+Marisa Bond
@Jonathan Boyd
@Helen Burghardt
†Khrystyn Carbone
@Priscilla T.Y. Chan
@Jesse Clark
@Bryan Coker
+Matthew Coyle
#Bill Culverhouse
William C. Cutter
+Jonathan Duke
+Jeannie Grace
+Julin Greene
+Jennifer Dawn Hines
+Christin M. Hokenstad
†Ruth E. Jackopson
†Amy Kambic
@Rebecca C. Kenneally
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@Nicole Rose
@Stephen P. Salters
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+Benjamin Sosland
†Jane Stafford
†Aviva Timoner
@Shawn Marie Verges
*Julian Wachner
*Paul Warner
†Charlotte Whitaker
†Ellen Wolf
+Victoria Wolfe
†Candace Zaiden

# Phyllis Hoffman Masterclass

## British and American Art Songs

With special emphasis on diction

Young Artist Vocal Program
Theatre, West Street Campus
10:00 AM - 11 August 1989

Sara Kohane & Julian Wachner, pianists

| | | |
|---|---|---|
| Nicole Rose<br>recitative | H. Purcell | Thy hand , Belinda! -<br><br>When I am laid in earth - air<br>*Dido and Aeneas* |
| Jesse Clark | H. Purcell | Since from my dear<br>*The Prophetess* |
| Sahoko Sato | H. Purcell | Music for awhile<br>*Oedipus* |
| Matthew Coyle | V. Williams | Let Beauty Awake |
| Rebecca Kenneally | S. Barber | Sure on this shining night |
| Marissa Bond | J. Wachner | Teach me, O Lord |
| Ben Sosland | M. Babbitt | If this isn't love<br>*Theatrical Songs* |

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

In-House Concert
Saturday, August 12, 1989 at 6:00 pm
Theatre, WSC

Prepared by Karen Clarke, Jeanne Fischer, and Vyacheslav Uritsky.

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Sonata No. 8, Op. 30 in G Major — Ludwig van Beethoven
I. Allegro assai

Youli Lee, violin
Cara Calabrese, piano

Violin Sonata No. 1, Op. 78 in G major — Johannes Brahms
1. Vivace ma non troppo

Maciej Kaczmarek, violin
Imre Patkai, piano

Quartet for Clarinet, Violin, Cello, and Piano — Paul Hindemith
Massig Bewegt

WINDSOR QUARTET
Teresa Kim, clarinet
Catherine McRae, violin
Lara Turner, cello
Catherine Labelle, piano

Fantasy in F minor, Op. 103 — Franz Schubert
Allegro molto moderato
Allegro vivace
Allegro molto modesto

Jessica Bruser and Jun Xiao, piano

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
Young Artists Piano Program
Concert I
Tuesday, August 15, 1989 at 6:00 p.m.
Theatre, West Street Campus

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Andante con Variazione in F minor — Joseph Haydn

Stefanie Hornig

Sonata in E major, Op. 14, No. 1 — Ludwig van Beethoven
I. Allegro

Gabrielle DeSavage

Impromptu in Ab major, Op. 90, No. 4, D. 899 — Franz Schubert

Catherine LaBelle

Impromptu in Gb major, Op. 90, No. 3 — Franz Schubert

Erica Morgan

Fantasie in F minor for Four Hands — Franz Schubert

Jun Xiao, Jessica Bruser

Rondo Capricioso in E major, Op. 14 — Felix Mendelssohn

Amy Lin

Toccata — Aram Khachaturian

Kathy Farnham

Cantos de Espana No. 5 — Isaac Albeniz

Jimmy Lent

Capriccio, Op. 28, No. 6 — Ernst von Dohnanyi

Imre Patkai

# Tanglewood Music Center

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Fourth Chamber Music Concert
Tuesday, August 15, 1989 at 8:30 pm
Theatre-Concert Hall, Tanglewood

Prepared by Marin Alsop, Karen Clarke, Jeanne Fischer, Maria Clodes Jaguaribe, Andrew Jennings, Richard Kapuscinski, and Vyacheslav Uritsky.

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**Concerto for Four Violins and Continuo** — Antonio Vivaldi

I. Allegro
II. Largo - Larghetto - Largo
III. Allegro

CLAYTON MUSICA ANTIQUA
Ellen Lee, Jennifer Gutman, Joyce Chen, and Youli Lee, violins
Robin Zeh, harpsichord

**Quartet in G major, K. 387** — Wolfgang Amadeus Mozart

IV. Molto allegro

BECKET STRING QUARTET
Melinda Basset and Emily Wortman, violins
Nicole Marshall, viola
Jane Kang, cello

**Fantasy for Piano Four Hands in F minor, Op. 103** — Franz Schubert

Allegro molto moderato; Allegro Vivace; Allegro molto modesto

Jessica Bruser and Jun Xiao, piano

**Sonata No. 1 in G major, Op. 78** — Johannes Brahms

I. Vivace ma non troppo

Maciej Kaczmarek, violin
Imre Patkai, piano

**Quartet in F major, Op. 96 "American"** — Antonin Dvorak

I. Allegro moderato

MONTEREY STRING QUARTET
Jennifer Ward and Jeffriane Droel, violins
Abigail Kubert, viola
Alicia Rowe, cello

**Pulcinella Suite for Orchestra** Igor Stravinsky

after J.B. Pergolesi

I. Sinfonia
II. Serenata
III. Scherzino: Allegro; Andantino
IV. Tarantella
V. Toccata
VI. Gavotta con due variazioni
VII. Vivo
VIII. Minuetto; Finale

Marin Alsop, conductor

Soloists: Leslie Ludena, Maciej Kaczmarek, violins
Joli Wu, viola; Dennis Lee, cello
Scott Best, double bass

Violin I
Jeffriane Droel
Michael Avagliano

David Kim
Fan Fan Yu

Violin II
Anthony Korahais
Liza Pascal

Rebecca Ansel
Ellen Lee

Viola
Erin Nakamoto
Abby Kubert

Brian Arsenault
Nicole Marshall

Cello
Isaac Rhew
Maryann Loegering

Jane Kang

Bass
Brian Marshall
David Murray

Jordan Frazier

Flute
Christina Jennings
Rebecca Zaia

Oboe
Gus Highstein
Jay Moore

Bassoon
Vance Lee
Beth Aram

Horn
Karen Mendocha
Steve Kostyniak

Trumpet
Brian Benson

Trombone
Jeff Kanas

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
Young Artists Piano Program
Concert II
Wednesday, August 16, 1989 at 6:00 p.m.
Theatre, West Street Campus

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Sonata in Bb major, KV 281 — Wolfgang Amadeus Mozart
I. Allegro

Christopher Altman

Sonata in F major, KV 332 — Wolfgang Amadeus Mozart
III. Allegro Assai

Elizabeth Murtaugh

Sonata in D major, KV 576 — Wolfgang Amadeus Mozart
III. Allegretto

John Chernoff

Ballade in G minor, Op. 118, No. 3 — Johannes Brahms

Robin Zeh

Sonata in C minor, Op. 10, No. 1 — Ludwig van Beethoven
I. Allegro

Cara Calabrese

Fantasie Impromptu — Frederic Chopin

Ruth Levy

Ballade in Ab major, Op. 47 — Frederic Chopin

Jessica Bruser

Islamey Fantasie Orientale — Mili Balakerev

Jun Xiao

# Tanglewood Music Center

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
Young Artists Composition Program
Concert of Original Music
Thursday, August 17, 1989 at 8:30 p.m.
Theatre, West Street Campus

Robert Sirota, Director
Donald Hagar, Assistant to the Director

---

Violin Sonata No. 1 — Carl Voss

Fan-Fan Yu, violin
Jimmy Lent, piano

Piece for Solo Trumpet — Savitri Pedraglio

Deborah Uman, trumpet

String Quartet — Josh Tenenbaum

Michael Avagliano, violin I
Rebecca Ansel, violin II
Erin Nakamoto, viola
Isaac Rhew, cello

Rondeau pour le Temps Nouveaux — Savitri Pedraglio

William Culverhouse, baritone
Sara Kohane, piano

Strati — William Lind

Clay Ellerbroek, flute
Teresa Kim, clarinet
Youli Lee, violin
Dennis Lee, cello
Chris Altman, piano

Prelude and Fugue in C major — Keith Brant Berube

John Chernoff, piano

Waxing and Waning — Ari Benjamin Meyers

Leslie Ludena, violin I
Melinda Bassett, violin II
Joli Wu, viola
Ann Bruggemmeier, cello

Lauds — William Culverhouse

Kate Healey, soprano
* Laurie Ann McGowan, mezzo-soprano
* William C. Cutter, tenor
* Paul Warner, baritone
* Valerie Becker and Sara Kohane, pianos

* Staff Member, Boston University Tanglewood Institute

# Tanglewood Music Center

**BOSTON UNIVERSITY TANGLEWOOD INSTITUTE**

YOUNG ARTISTS ORCHESTRA AND CHORUS

Larry Rachleff, conductor
Steven Lipsitt, conductor

Saturday, August 19, 1989 at 2:00 pm
Theatre, Tanglewood

---

**Gloria** — Francis Poulenc
for Soprano Solo, Mixed Chorus, and Orchestra

I. Gloria
II. Laudamus te
III. Domine Deus
IV. Domine fili unigenite
V. Domine Deus, Agnus Dei
VI. Qui Sedes ad dexteram Patris

Joan Heller, soprano
Steven Lipsitt, conductor

- - - - Intermission - - - -

**Collage: Boogie** (1988) — Libby Larsen
(Tanglewood premiere)

**Daphnis et Chloe - Suite No. 2** — Maurice Ravel

Larry Rachleff, conductor

Our appreciation to Marshall Burlingame, Marylou Speaker Churchill, James Cooke, Thomas Gauger, Don MacCourt, Robert Ripley, Todd Seeber, Roger Voisin, and Michael Zaretsky for their assistance in the preparation of this program.

For the past twenty-four years, the Boston University Tanglewood Institute has been a summer program of Boston University and the Tanglewood Music Center. The Institute enrolls over 300 students in five Young Artists Programs for high school students (Instrumental, Vocal, Piano, Composition, and Quartet), five Institute Seminars for musicians age fifteen and older (Flute, Clarinet, Harp, Empire Brass, Listening and Analysis/Applied Music Study) and the Seminar for Adult Music Lovers. Many of the Institute's students receive financial assistance from funds contributed by individuals, foundations, and corporations to the Boston University Tanglewood Institute Scholarship Fund.

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
YOUNG ARTISTS ORCHESTRA

(Winds, brass, and percussion listed alphabetically)

Violin I

Michael Avagliano
Jeffriane Droel

Zi-Fan Yu
Jon Kerrick

Ritu Banerjee
Catherine McRae

Leslie Ludena
Jennifer Ward

Maciej Kaczmarek
David Small

Liza Pascal
Stephanie Hicks

David Kim
Melinda Bassett

Sophie Dean

Violin II

Youli Lee
Anthony Korahais

Ellen Lee
Jennifer Gutman

Soon Hee Newbold
Emily Wortman

Rebecca Ansel
Joyce Chen

Carla Kontoupes
Ronit Kirchman.

Lisa Dempsey
Meghan Jones

Molly Pont
Cheryl Browne

Viola

Brian Arsenault
Nicole Marshall

Amy Sievers
Abigail Kubert

Joli Wu
Erin Nakamoto

Christian Frederickson
Michael Ireland

HaKyung Choi
Michael Taylor

Cello

Isaac Rhew
Maryann Loegering

Lia Fernald
Paul Gronquist

Jason Hallman
Sarah Kapps

Lara Turner
Dennis Lee

Jane Kang
Anne Schroeder

Alfred Moon
Alicia Rowe

Ann Brueggemeier

Bass

Scott Best
Jordan Frazier

David Giammar
David Murray

Brian Marshall
Eyan Mitchell

Flute

Clay Ellerbroek
Christina Jennings
Ian Ladd
Rebecca Zaia

Oboe

Derek Floyd
Gustav Highstein
Malinda Kreiser
Jay Moore

Clarinet

Eric Bradbury
Teresa Kim
Gordon Kindlmann
Garrick Zoeter

Bassoon

Bethany Aram
Vance Lee
Jennifer Nagel
Ann Radek

Horn

Beth Graham
Stephen Kostyniak
Karen Mendocha
Ken Soper
Geoffrey Trotier

Trumpet

Brian Benson
George Chase
Kevin Cobb
+Deborah Uman

Trombone

Jeffrey Karas
*Lonny Fiber
Alex Fisher

Tuba

Andrew Pigott

Percussion

Julie Angelis
Ted Atkatz
Jim Hodgson
Matthew Nelson
David Shively

Harp

Elisabeth Remy
↑Calvin Stokes

Celeste and Piano

#Imre Patkai

Orchestra Manager

Asadour Santourian

Assistant Manager/Librarian

Gail Samuel

Stage Crew
Jason Phelps
John Hubbard

+ - Staff, B.U.T.I.
* - Member of the Empire Brass Quintet Seminar
↑ - Fellow, Tanglewood Music Center
# - Member of the Young Artists Piano Program

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
YOUNG ARTISTS CHORUS

Steven Lipsitt, conductor
William C. Cutter, assistant conductor

Cara Abdulrazak
Barbara Allen
Joseph Bartosiewicz
*Dennis Bender
Michael Blacker
Jennifer Bluestein
Jeremy Bolich
Marisa Bond
Jonathan Boyd
Helen Burghardt
Khrystyn Carbone
Priscilla Chan
Jesse Clark
Bryan Coker
Matthew Coyle
Bill Culverhouse
*William Cutter
Jonathan Duke
Jean Grace
Julin Greene
Jennifer Hines
Christin Hokenstad
Ruth Jackopson
Amelia Kambic
Rebecca Kenneally
Joel Kutner
Joanna Ledbetter
Gillian Lockwood
Emily Martin
*Laurie Ann McGowan
Elizabeth Morrison
Barig Nalbantian
Allan Naplan
Jay Nash
Amanda Norman
Erik Ochsner
Savitri Pedraglio
*Julia Priest
Sarah Rivkin
Nicole Rose
Stephen Salters
Sahoko Sato
Benjamin Sosland
Jane Stafford
Tanya Stepan
Aviva Timoner
Shawn Verges
*Julian Wachner
*Paul Warner
Charlotte Whitaker
Ellen Wolf
Victoria Wolfe
Jeremy Woodruff
Candace Zaiden

* - BUTI Vocal Staff

## Gloria

I. Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis.
**Glory to God in the highest and on Earth peace to men of good will.**

II. Laudamus te, benedicimus te, adoramus te, glorificamus te
**We praise you, we bless you, we adore you, we glorify you.**

III. Domine deus, rex coelestis, deus pater omnipotens
**Lord God, King of Heaven, God the almighty father**

IV. Domine fili unigenite, Jesu Christe
**O Lord, the only begotten son, Jesus Christ,**

V. Domine deus, agnus dei, filius patris, qui tollis peccata mundi,
**Lord God, lamb of God, son of the father, thou who takest away the sins...**

miserere nobis, suscipe deprecationem nostram.
**Have mercy upon us, listen to our prayer.**

VI. Qui sedes ad dexteram patris, miserere nobis,
**Thou that sittest at the right hand of the father, have mercy upon us.**

quoniam tu solus sanctus, tu solus Dominus,
**since you only are holy, you only are Lord**

tu solus altissimus.
**you only are most high.**

Cum Sancto Spiritu in gloria Dei patris, Amen.
**With the Holy Spirit to the glory of God the father, Amen.**

* * * * * * * * *

The Boston University Tanglewood Institute would like to thank the following individuals and institutions for their support in 1989:

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# Tanglewood Music Center

**BOSTON UNIVERSITY TANGLEWOOD INSTITUTE**

**TANGLEWOOD ON PARADE**

YOUNG ARTISTS CHORUS
Steven Lipsitt, conductor

YOUNG ARTISTS ORCHESTRA
Larry Rachleff, conductor

Wednesday, August 23, 1989 at 3:00 pm
Koussevitzky Music Shed, Tanglewood

---

**Schaffe in mir, Gott, ein rein Herz,** Johannes Brahms
**Op. 29, No. 2 (Psalm 51)**
I. Schaffe in mir, Gott, ein rein Herz
II. Verwirf mich nicht von deinem Angesicht
III. Troste mich wieder mit deiner Hilfe

**Two Choruses from "The Tender Land"** Aaron Copland
Stomp your Foot
The Promise of Living

Sara Kohane and Julian Wachner, pianos
William C. Cutter, conductor

**The King Shall Rejoice** George Frideric Handel

**Gloria** Francis Poulenc
I. Gloria
II. Laudamus te
IV. Domine fili unigenite

- - - - Intermission - - - -

**Collage; Boogie (1988)** Libby Larsen

Excerpts from Romeo & Juliet, Suites No. 1 & 2 Serge Prokofieff
Romeo at the Grave of Juliet (Suite No. 2)
Death of Tybalt (Suite No. 1)

**Daphnis et Chloe - Suite No. 2** Maurice Ravel

For the past twenty-four years, the Boston University Tanglewood Institute has been a summer program of Boston University and the Tanglewood Music Center. The Institute enrolls over 300 students in five Young Artists Programs for high school students (Instrumental, Vocal, Piano, Composition, and Quartet), five Institute Seminars for musicians age fifteen and older (Flute, Clarinet, Harp, Empire Brass, Listening and Analysis/Applied Music Study) and the Seminar for Adult Music Lovers. Many of the Institute's students receive financial assistance from funds contributed by individuals, foundations, and corporations to the Boston University Tanglewood Institute Scholarship Fund.

# YOUNG ARTISTS ORCHESTRA

**Violin I**
**Michael Avagliano
Rebecca Ansel
Ritu Banerjee
Melinda Bassett
Cheryl Browne
Joyce Chen
Lisa Dempsey
Jeffriane Droel
Jennifer Gutman
Meghan Jones
+++Maciej Kaczmarek
Jon Kerrick
David Kim
Ronit Kirchman
***Carla Kontoupes
Anthony Korahais
+Ellen Lee
++Youli Lee
Leslie Ludena
Catherine McRae
Soon Hee Newbold
*Liza Pascal
Molly Pont
David Small
Jennifer Ward
Emily Wortman
+Zi-Fan Yu

**Viola**
++Brian Arsenault
HaKyung Choi
Christian Frederickson
Michael Ireland
+Abigail Kubert
Nicole Marshall
+++Erin Nakamoto
Amy Sievers
Michael Taylor
Joli Wu

**Cello**
Ann Brueggemeier
Lia Fernald
Paul Gronquist
Jason Hallman
Jane Kang
Sarah Kapps
Dennis Lee
Maryann Loegering
+Alfred Moon
++Isaac Rhew
Alicia Rowe
+++Anne Schroeder
Lara Turner

**Bass**
++Scott Best
+++Jordan Frazier
+David Giammar
Brian Marshall
Eyan Mitchell
David Murray

**Flute**
Clay Ellerbroek
Christina Jennings
Ian Ladd
Rebecca Zaia

**Oboe**
Derek Floyd
Gustav Highstein
Malinda Kreiser
Jay Moore

**Clarinet**
Eric Bradbury
Teresa Kim
Gordon Kindlmann
Garrick Zoeter

**Bassoon**
Bethany Aram
Vance Lee
Jennifer Nagel
Ann Radek

**Tenor Saxophone**
$Cynthia Duet

**Horn**
Beth Graham
Stephen Kostyniak
Karen Mendocha
Kenneth Soper

**Trumpet**
Brian Benson
George Chase
Kevin Cobb

**Trombone**
@Lonny Fiber
Alex Fisher
Jeffrey Kanas

**Tuba**
Andrew Pigott

**Percussion**
Julie Angelis
Ted Atkatz
Jim Hodgson
Matthew Nelson
David Shively

**Harp**
Elisabeth Remy
†Calvin Stokes

**Celeste and Piano**
#Imre Patkai

**Orchestra Manager**
Asadour Santourian

**Assistant Manager/Librarian**
Gail Samuel

**Stage Crew**
Jason Phelps
John Hubbard

***Handel Concertmaster** **+Handel Principals**
****Poulenc, Larsen & Ravel Concertmaster**
**++Poulenc, Larsen & Ravel Principals**
*****Prokofieff Concertmaster** **+++Prokofieff Principals**

**@ - Member of Empire Brass Seminar**
**† - Fellow, Tanglewood Music Center**
**# - Member of Young Artists Piano Program**
**$ - BUTI Staff Member**

# YOUNG ARTISTS CHORUS

Cara Abdulrazak
Barbara Allen
Joseph Bartosiewicz
*Dennis Bender
Michael Blacker
Jennifer Bluestein
Jeremy Bolich
Marisa Bond
Jonathan Boyd
Helen Burghardt
Khrystyn Carbone
Priscilla Chan
Jesse Clark
Bryan Coker
Matthew Coyle
Bill Culverhouse
*William Cutter
Jonathan Duke
Jean Grace
Julin Greene
Jennifer Hines
Christin Hokenstad
Ruth Jackopson
Amelia Kambic
Rebecca Kenneally
Joel Kutner
Joanna Ledbetter
Gillian Lockwood
Emily Martin
*Laurie Ann McGowan
Elizabeth Morrison
Barig Nalbantian
Allan Naplan
Jay Nash
Amanda Norman
Erik Ochsner
Savitri Pedraglio
*Julia Priest
Sarah Rivkin
Nicole Rose
Stephen Salters
Sahoko Sato
Benjamin Sosland
Jane Stafford
Aviva Timoner
Shawn Verges
*Julian Wachner
*Paul Warner
Charlotte Whitaker
Ellen Wolf
Candace Zaiden

* - BUTI Vocal Staff

# Tanglewood Music Center

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

**TANGLEWOOD ON PARADE**
Fifth Chamber Music Concert
Wednesday, August 23, 1989 at 2:30 pm
Chamber Music Hall, Tanglewood

Prepared by Jeanne Fischer, Tom Gauger, Sam Pilafian,
Jerome Rosen, Ethan Sloane, and Roger Voisin.

---

**Jovial Jasper** — George Green

Julie Angelis, Jim Hodgson, Matthew Nelson,
and David Shively, percussion
Ted Atkatz, xylophone solo

**Log Cabin Blues** — George Green

Julie Angelis, Ted Atkatz, Jim Hodgson
and Matthew Nelson, percussion
David Shively, xylophone solo

**Selections from West Side Story** — Leonard Bernstein

George Chase and Kevin Cobb, trumpets
Ken Soper, horn
Jeff Kanas, trombone
Andrew Pigott, tuba

**Sextour** — Francis Poulenc

Allegro vivace

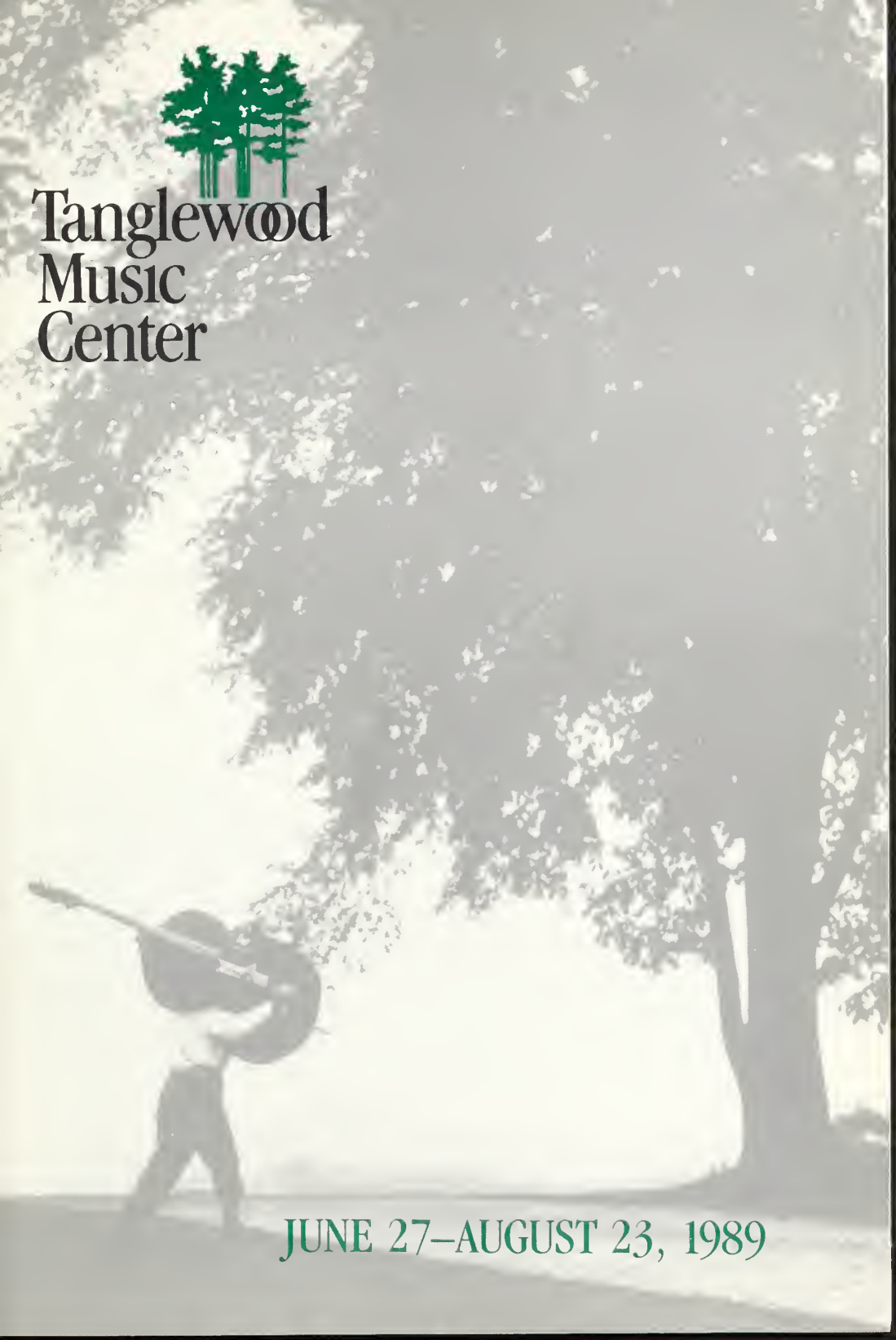
Christina Jennings, flute
Derek Floyd, oboe
Teresa Kim, clarinet
Bethany Aram, bassoon
Karen Mendocha, horn
Imre Patkai, piano

**String Quintet in F major, Op. 88** — Johannes Brahms

Allegro non troppo, ma con brio

Michael Avagliano and Ritu Banerjee, violins
Brian Arsenault and Christian Frederickson, violas
Dennis Lee, cello

For the past twenty-four years, the Boston University Tanglewood Institute has been a summer program of Boston University and the Tanglewood Music Center. The Institute enrolls over 300 students in five Young Artists Programs for high school students (Instrumental, Vocal, Piano, Composition, and Quartet), five Institute Seminars for musicians age fifteen and older (Flute, Clarinet, Harp, Empire Brass, Listening and Analysis/Applied Music Study) and the Seminar for Adult Music Lovers. Many of the Institute's students receive financial assistance from funds contributed by individuals, foundations, and corporations to the Boston University Tanglewood Institute Scholarship Fund.



# Tanglewood Music Center

JUNE 27–AUGUST 23, 1989

# Tanglewood Music Center

**SEIJI OZAWA, Music Director,**
**Boston Symphony Orchestra**
**LEON FLEISHER, Artistic Director,**
**Tanglewood Music Center**

**GILBERT KALISH,** Chairman of the Faculty

**LUKAS FOSS,** Composer in Residence
**OLIVER KNUSSEN,** Coordinator of Contemporary Music Activities

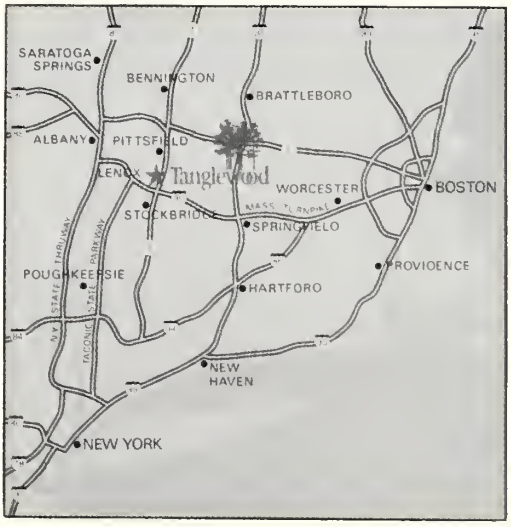
RICHARD ORTNER, Administrator

**FELLOWSHIP PROGRAM FACULTY** (partial listing)

MAURICE ABRAVANEL, Conductor
†EDWIN BARKER, Contrabass
†RONALD BARRON, Trombone
LEONARD BERNSTEIN, Conductor and Composer
*MARSHALL BURLINGAME, Librarian
PHYLLIS CURTIN, Soprano
TERRY DECIMA, Vocal music coach
†DORIOT ANTHONY DWYER, Flute
*FRANK EPSTEIN, Percussion
†JULES ESKIN, Cello
†BURTON FINE, Viola
†EVERETT FIRTH, Percussion
MARGO GARRETT, Vocal music coach
†RALPH GOMBERG, Oboe
DENNIS HELMRICH, Vocal music coach
*MAX HOBART, Violin
†CHARLES KAVALOVSKI, Horn
LOUIS KRASNER, Violin
JOEL KROSNICK, Cello
*EUGENE LEHNER, Viola
JULIUS LEVINE, Contrabass
†MALCOLM LOWE, Violin
YO-YO MA, Cello
DONALD MacCOURT, Bassoon
GUSTAV MEIER, Conductor
JOHN OLIVER, Conductor
†ANN HOBSON PILOT, Harp
SAMUEL RHODES, Viola
KURT SANDERLING, Conductor
†CHARLES SCHLUETER, Trumpet
PETER SERKIN, Piano
*HARRY SHAPIRO, Orchestra Manager
REIKO SHIMADA, Staff Pianist
†JOSEPH SILVERSTEIN, Violin
*FENWICK SMITH, Flute
†MARYLOU SPEAKER CHURCHILL, Violin
†ROGER VOISIN, Trumpet; Teacher of Solfège
YOSHIE WADA, Staff Pianist
†SHERMAN WALT, Bassoon
JAMES WHITAKER, Chief Coordinator
†HAROLD WRIGHT, Clarinet
YEHUDI WYNER, Composer and Pianist

*Boston Symphony Orchestra
†Boston Symphony Principal Player

**BALDWIN PIANO**



# THE TANGLEWOOD MUSIC CENTER

**TANGLEWOOD** is a 400-acre estate located in the towns of Lenox and Stockbridge, in the Berkshire Hills of western Massachusetts. It was given to the Boston Symphony Orchestra by Mrs. Rosamond Sturgis Brooks and Miss Mary Aspinwall Tappan in 1936, and has since become the home of one of the world's great music festivals. For nine weeks each summer the Boston Symphony Orchestra is in residence at Tanglewood, performing an exceptionally broad and varied range of orchestral music each weekend. The Festival also features evening recitals by outstanding soloists and ensembles, and other special events throughout the summer.

The **TANGLEWOOD MUSIC CENTER** was established by Serge Koussevitzky in 1940. Maintained and operated by the Boston Symphony Orchestra as an academy for advanced training in music, the Music Center is acknowledged as this country's pre-eminent summer music activity for young professional musicians of serious promise. Offering a variety of programs designed to assist young artists making the transition from school years to professional careers, the Music Center has since its inception brought together a faculty of renowned teacher/performers in an atmosphere charged with the excitement and the challenges of daily performance activities.

Dr. Koussevitzky was succeeded as Artistic Director by Charles Munch, who was followed by Erich Leinsdorf and, for twenty years, Gunther Schuller; in 1985 pianist, conductor and teacher Leon Fleisher was named Artistic Director. Aaron Copland was the first Chairman of the Faculty, and remained an active presence in the life of Tanglewood for twenty-five years. He was followed as Chairman by conductor and violinist Joseph Silverstein during Mr. Silverstein's years as concertmaster of the Boston Symphony. Today internationally known pianist Gilbert Kalish chairs a Faculty unmatched for its depth and breadth of experience. Conductors Leonard Bernstein and Seiji Ozawa, soprano Phyllis Curtin, composers Oliver Knussen and Lukas Foss (all themselves former students at Tanglewood), cellists Joel Krosnick and Yo-Yo Ma, pianists Fleisher, Kalish, and Peter Serkin, and many others equally remarkable help frame the unique Tanglewood community this summer.

Activities at the Music Center include the **FELLOWSHIP PROGRAM**, the **TANGLEWOOD SEMINARS**, and the **BOSTON UNIVERSITY TANGLEWOOD INSTITUTE.**

# FELLOWSHIP PROGRAM

The **FELLOWSHIP PROGRAM** was created during the tenure of Erich Leinsdorf to insure that musical excellence be the sole criterion for admission to the program. Those invited pay no tuition. Although those who are able are expected to contribute to the cost of housing, financial aid for housing and travel is available to those demonstrating real need. The Fellowship is not a cash award, but rather an invitation entitling recipients to be in residence at Tanglewood for eight weeks during the summer. Fellows rehearse and perform seven days a week during this period, participating in a complex program involving work in small ensembles, in orchestra, in contemporary music of all kinds, and on occasion with the Boston Symphony Orchestra.

**INSTRUMENTALISTS** work daily in orchestra and in chamber music, and in solo master classes several times during the summer. Orchestra concerts will be conducted by Seiji Ozawa, Leonard Bernstein, Leon Fleisher, Gustav Meier, and Oliver Knussen, as well as by the Fellows in Conducting. Chamber Music activities are under the overall supervision of Gilbert Kalish, with weekly concerts. Master classes are led by principal players of the Boston Symphony Orchestra and by other special faculty members such as cellists Joel Krosnick and Yo-Yo Ma, violist Samuel Rhodes, violinists Louis Krasner and Joseph Silverstein. Certain violinists and pianists also participate in two weeks of sonata study and performance.

**SINGERS** and **VOCAL COACHES** work with the faculty in preparing a number of public song and vocal chamber music recitals. Fellows meet twice weekly with Phyllis Curtin for in-depth study of vocal technique and the singer's art; additional classes in diction and repertoire are also offered, supplementing extensive private coaching.

**COMPOSERS** pursue independent compositional activities under the guidance of Oliver Knussen, including private meetings with 1989 Composer in Residence Lukas Foss. Seminars with visiting composers occur periodically. At least one work by each Fellow in Composition will be performed as part of the Fellowship Program chamber music concert series.

**CONDUCTORS** participate in classes with Mr. Meier and others, and work toward concert appearances with ensembles of various sizes, including the Tanglewood Music Center Orchestra. Solfège studies and meetings with guest conductors also occur at the discretion of the Faculty.

Tanglewood's **CHAMBER ENSEMBLE RESIDENCY** offers the opportunity for a young ensemble (strings, or strings with piano) to become part of the Fellowship Program community for the summer. Intensive coaching with the Faculty will lead to an entire concert performance toward the end of the summer.

All members of the Fellowship program will participate in the 1989 **FESTIVAL OF CONTEMPORARY MUSIC** in early August. This week-long exploration of the diversity of contemporary music will include chamber music, vocal music, and orchestra concerts, as well as concerts by the Boston Symphony Chamber Players and the Boston Musica Viva, celebrating that group's 20th Anniversary season.

# TANGLEWOOD SEMINARS

**The TANGLEWOOD SEMINARS** offer additional training for singers and conductors of professional promise. While members should not anticipate public performance, full privileges at Tanglewood come with admission, including attendance at all Boston Symphony Orchestra concerts *and rehearsals,* use of the Music Center's Library and practice facilities, and admission to all Music Center and recital events without additional charge. Limited tuition scholarships are available, but members must be prepared to pay their housing costs for the summer.

The **PHYLLIS CURTIN SEMINAR FOR SINGERS** provides experienced young singers the opportunity to meet with Phyllis Curtin four hours each week in master classes treating all aspects of vocal technique and the singer's art, with special emphasis on the song literature. Private coaching, diction and repertoire classes, and limited choral performance with the Boston Symphony Orchestra are also offered. Tuition for the eight week session is $1,350; a $250 credit may be earned by participating in selected choral activities.

**The SEMINAR FOR CONDUCTORS** is offered as an intensive workshop devoted to all practical aspects of conducting. Under the guidance of Gustav Meier, classes utilizing two staff pianists concentrate on baton technique and musical analysis. Additional classes with special guest teacher Kurt Sanderling and other visiting conductors, and daily attendance at rehearsals of all kinds, are supplemented by solfège studies (on an 'as needed' basis). Tuition for the eight week session is $1,350.

Adult teachers, performers, composers, and knowledgeable amateurs may also enroll at Tanglewood as **GENERAL AUDITORS.** Those wishing to observe classes, rehearsals, concerts and seminars without a fixed schedule or active participation may apply to *audit* activities at the Music Center. All privileges at Tanglewood, including attendance at Boston Symphony Orchestra rehearsals, are offered to auditors. Auditors must enroll for a minimum two-week period; dormitory housing is available, however, only to those enrolled for the first four weeks, the second four weeks, or all eight weeks. The cost for auditing is $185 per week, or $1,350 for the full eight week session; dormitory costs are outlined in the General Information section.

# AUDITION SCHEDULES

*Beginning December 12th, you may call 617-266-5241 for an audition appointment. between 1 PM and 5 PM EST ONLY.*

## FELLOWSHIP PROGRAM—INSTRUMENTAL

| | | | |
|---|---|---|---|
| **BOSTON**<br>Symphony Hall<br>Stage Door Entrance | **strings**<br>Thurs 23 March<br>Sat 25 March<br>Sun 26 March<br><br>**piano**<br>Sat 8 April<br>Sun 9 April | **winds**<br>Mon 6 February<br>Tues 7 February<br><br>**percussion**<br>Fri 3 March | **brass**<br>Wed 8 February<br>Thurs 9 February<br><br>**harp**<br>Fri 24 February |
| **CHICAGO**<br>Classical Symphony Hall<br>410 S. Michigan, 7th floor<br>*(except as noted elsewhere)* | **strings**<br>Mon 6 March | **winds**<br>Wed 22 March<br>Thurs 23 March<br><br>**percussion**<br>Sun 5 March<br>*DePaul University*<br>*School of Music*<br>*804 W. Belden* | **brass**<br>Tues 7 March<br>Wed 8 March |
| **CLEVELAND**<br>Institute of Music<br>11021 East Blvd. | **strings**<br>Wed 1 March | **winds**<br>Thurs 30 March | **brass**<br>Thurs 30 March<br><br>**harp**<br>Mon 27 February |
| **INDIANAPOLIS** | **piano only** | | |

Tanglewood Music Center

# AUDITION REQUIREMENTS

Symphony Hall
Boston, Massachusetts 02115
Telephone (617) 266-5241

July and August:
Lenox, Massachusetts 01240
Telephone (413) 637-1600

**LIVE AUDITIONS** are by appointment only. Telephone the Tanglewood Music Center (617) 266-5241 between 1–5 PM (E.S.T.) to make an appointment *before completing the application.*

**TAPED AUDITIONS** are acceptable substitutes for live auditions only in cases where the applicant lives more than 250 miles from the nearest audition site. Cassette tapes *only* will be accepted, and should include all of the same material required of those auditioning in person. *Note that at least one of the solo selections must be taken from a recent live performance.* All cassettes should be labelled clearly with the applicant's name, address, and instrument; a note outlining the program that has been recorded should also be included. Letters of recommendation from professional musicians may also be submitted, but are no longer required. Instead, please offer the names and phone numbers of musicians who could speak about your current work if called. *APPLICATIONS, TAPES AND LETTERS MUST ARRIVE IN BOSTON NO LATER THAN* MARCH 1, 1989. Tapes cannot be returned.

The following repertoire requirements pertain to both
**LIVE** and **TAPED** auditions.

## INSTRUMENTAL DIVISION

**Instrumentalists** must present two or three works of substance, including one challenging 20th-century work, and should prepare the excerpts from the orchestra and chamber works listed on the reverse side of this page. Instrumentalists applying by tape should record *all* the excerpts listed for their instruments. *All instrumental auditions are unaccompanied.*

In addition, please note:
**Wind players** should prepare a Mozart concerto as one of their audition pieces.
**Percussionists** must prepare solos for timpani, snare, and mallet instruments.
**Pianists** should prepare a representative recital program including one challenging 20th-century composition.

## VOCAL DIVISION

**Singers** should present art songs in three languages, one of which must be English, and one aria. *An accompanist is provided in live auditions, although singers may bring their own if they wish.*
**Vocal coaches/accompanists** are asked to prepare specific literature and should send for further information. Vocal coaches may not audition by tape.

REQUIRED ORCHESTRA/CHAMBER MUSIC EXCERPTS
('rhl' refers to a rehearsal letter or number; 'mm.' to specific measure numbers)

**VIOLIN:**
*Bartok* - Music for Strings, Percussion & Celeste, violin 1: 1st mvt. mm. 45 - 66; 2nd mvt. mm. 343 - 366, 373 - 394
*Mozart* - Symphony #35 in D (Haffner), 4th mvt. (Presto) mm. 118 - 140
*Mozart* - Symphony #39 in E-flat, 2nd mvt. (Andante con moto) mm. 96 (rhl 'C') - 108; 4th mvt. (Allegro) mm. 1 - 41 (rhl 'A')
*Brahms* - Symphony #2, 1st mvt. mm. 118 (rhl 'E') - 155 (1 bar before rhl 'F'); 2nd mvt. mm. 51 - 54; mm. 87 - 91 (1 bar before rhl 'F')
*Strauss* - Don Juan, mm. 1 - 36 (4 before rhl 'B')
*Strauss* - Also Sprach Zarathustra, rhl '16' (with pick-up) - 2 bars after rhl '17'
*Beethoven* - String Quartet, Opus 18, #2,

**VIOLIN:** *continued*

Scherzo - beginning to 10 after rhl 'W' (mm. 1 - 34, do not make repeat);
Trio - mm. 1 - first ending

**VIOLA:**
*Bartok* - Music for Strings, Percussion & Celeste, viola 1: 1st mvt. mm. 1 - 38;
2nd mvt. mm. 325 - 339, 373 - 384
*Mozart* - Symphony #35 in D (Haffner)
1st mvt. (Allegro con spirito) mm. 13 - 29; mm. 59 - 66 (rhl 'B')
4th mvt. (Presto) mm. 1 - 37 (1 before rhl 'A'); mm. 134 - 140
*Brahms* - Symphony #3
1st mvt. mm. 77 (rhl 'E') - 100 (1 before rhl 'G'); mm. 187 (rhl 'L') - 201 (rhl 'M')
4th mvt. mm. 1 - 18
*Strauss* - Don Juan, mm. 1 - 36 (4 bars before rhl 'B')
*Brahms* - String Quartet in B-flat, Opus 67
3rd mvt. (Agitato) mm. 1 - 37 (14 after rhl '1')
*Bartok* - String Quartet #6, 1st mvt. mm. 1 - 13

**'CELLO:**
*Bartok* - Music for Strings, Percussion & Celeste
cello 1: 1st mvt. mm. 45 - 66; 2nd mvt. 310 - 332, 373 - 389
*Mozart* - Symphony #35 in D (Haffner)
1st mvt. (Allegro con spirito) mm. 13 - 29 (4 before rhl 'A'); mm. 59 - 66 (rhl 'B')
4th mvt. (Presto) mm. 1 - 37 (1 before rhl 'A'); mm. 134 - 140
*Brahms* - Symphony #3
1st mvt. mm. 7 (rhl 'E') - 100 (1 before rhl 'G'); mm. 187 (rhl 'L') - 201 (rhl 'M')
3rd mvt. (Poco allegretto) beginning - mm. 16; 4th mvt. (Allegro) mm. 1 - 18
*Strauss* - Don Juan, 11 after rhl 'V' (Tempo I ) - 3 bars after rhl 'W'
*Mozart* - String Quartet in D, K. 575, Trio from Minuet
*Schubert* - Trio, Opus 99, opening slow movement
*Schoenberg* - Verklaerte nacht - Sextet version
cello 1: 11 measures before rhl 'M' through 9 bars after 'M'

**BASS:**
*Bartok* - Music for Strings, Percussion & Celeste - 1st. mvt. mm. 38 - 56
*Mozart* - Symphony #35 in D (Haffner)
1st mvt. (Allegro con spirito) mm. 13 - 29; mm. 59 - 66 (rhl 'B'); mm. 74 - 88
4th mvt. (Presto) mm. 1 - 37 (1 before rhl 'A'); mm. 134 - 140
*Beethoven* - Symphony #5
2nd mvt. mm. 114 - 123; 3rd mvt. mm. 141 - 214 (without repeat)
*Beethoven* - Symphony #7, 1st mvt. mm. 134 (rhl 'D') - 155 (4 after rhl 'E');
mm. 184 - 217 (rhl 'G'); mm. 277 (pick-up to rhl 'I') - 299
*Beethoven* - Symphony #9
last mvt. (recitative) mm. 8 - next double bar; next Tempo I (3/4) to next double bar
*Strauss* - Don Juan, rhl 'F' - 4 before rhl 'G';
7 after rhl 'O' (m. 337) to 4 before rhl 'Q' (m. 361)

**FLUTE:**
*Beethoven* - Leonore Overture #3
mm. 328 (29 after rhl 'E') - 360 (18 before rhl 'F'), Introduction, complete
*Beethoven* - Symphony #7, 1st mvt., mm. 59 (4 before Vivace) - 88 (Fermata)
*Debussy* - Afternoon of a Faun, beginning through bar 22
*Prokofiev* - Peter and the Wolf, rhl '2' - rhl '4'; 4 after rhl '51' - rhl '52'
*Brahms* - Symphony #4, 4th mvt., mm. 93 (4 before 3/2) - 105
*Ravel* - Daphnis and Chloe, Suite #2, 3rd measure of rhl '176' - rhl '179'
opening rhl '155' - rhl '156' 1st and 2nd flute parts
*Schoenberg* - Pierrot Lunaire, 7th mvt.
(available complete in "Modern Orchestra Studies" Ed. Zoller, Pub. Schott)
*Stravinsky* - Chant du Rossignol, rhl '13' through 3 after rhl '15' (andantino)
*Strauss* - Till Eulenspiegel, Fig. 7 to Fig 8

## CONTEMPORARY MUSIC EXPERIENCE

## EDUCATION

| *School, College or University* | *Teacher(s) of your major instrument* | *Dates* |
|---|---|---|
| | | |
| | | |
| | | |
| | | |

## PERFORMING ORGANIZATIONS WITH WHICH YOU ARE/HAVE BEEN AFFILIATED

| *Ensemble* | *Location* | *Position* | *Dates* |
|---|---|---|---|
| | | | |
| | | | |
| | | | |

Fasten small
photograph here
*(Optional)*

You must complete all
sections of this form.
Please type or print in ink.

# Tanglewood Music Center

**June 27–August 23, 1989**

From September 1 to June 22: Symphony Hall, Boston, MA, 02115
From June 22 to August 30: Tanglewood, Lenox, MA, 01240

**PLEASE NOTE:** An application fee of $40.00 must accompany this completed form before it will be considered. This fee is neither refundable nor credited against any other charges. Please make checks payable to the Tanglewood Music Center.

OFFICE USE ONLY

Recd _____

AF _____

Tape _____

Status _____

Mr./Ms.
NAME: _____ Age (as of 7/1/89) _____
*Last* *First*

Date of Birth: ____ / ____ / ____ Place of Birth: _____ Country of Citizenship: _____

CURRENT

STUDENT

ADDRESS: _____
*Street*

_____ *At this address until:* ____/____/____
*City* *State* *Zip Code* *mo* *day* *yr*

CURRENT TELEPHONE (DAY) (____) _____ (EVENING) (____) _____

PERMANENT OR
PARENTS' ADDRESS: _____
*Street* *City* *State* *Zip Code*

PERMANENT TELEPHONE (____) _____

I am applying to the

**FELLOWSHIP PROGRAM**

_____ Instrumental
(Specify instrument: _____)

_____ Composition

_____ Vocal

_____ Vocal Accompaniment
*(telephone for audition requirements)*

*Conducting**

*Chamber Music Ensemble Residency**

**TANGLEWOOD SEMINARS**

_____ Phyllis Curtin Seminar for Singers

*Seminar for Conductors**

_____ **AUDITING (no audition required)**

**Special application and audition requirements apply; telephone or write for further information.*

## CONSULT BROCHURE FOR APPLICATION DEADLINES

Please read the audition requirements carefully and telephone (617) 266-5241 for an appointment before completing this section.

_____ LIVE AUDITION: I have been given an appointment to audition

OR in _____ *(city)* on _____ *(date)*, at _____ *(time)*.

_____ TAPED AUDITION: I will submit a tape recording before March 1, 1989.

**Have you ever applied for admission before? Yes ☐ No ☐ Year_____** **Have you ever enrolled at the Music Center? Yes ☐ No ☐ Year_____**

**Present occupation:** _____ **Social Security #** _____

**Parents' occupation:** _____ **firm/organization** _____

**If you are a member of the American Federation of Musicians, give the city and number of the local union to which you belong:** _____

**If you belong to a music fraternity or sorority, give the name and chapter:** _____

**The Tanglewood Music Center does not discriminate against any applicant on the basis of race, religion, creed, color, sex, national or ethnic origin in the administration of its educational policies, admissions, financial assistance, employment or other programs.**

**SUMMER FESTIVALS/ADDITIONAL ADVANCED TRAINING**

| *Organization* | *Activity* | *Dates* |
|---|---|---|
| | | |
| | | |
| | | |
| | | |

**TEACHING EXPERIENCE**

| *Institution* | *Position* | *Dates* |
|---|---|---|
| | | |
| | | |
| | | |

If you are teaching privately, approximately how many students do you see each week? Each month?_____

At what level of advancement?_____

**CONTEMPORARY MUSIC EXPERIENCE**

Please list representative works *written since 1950* which you have performed in public:

| *Composer* | *Work* | *Date & Location of Performance* |
|---|---|---|
| | | |
| | | |
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| | | |
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| | | |
| | | |
| | | |

**SINGERS AND COMPOSERS:** Please also attach a brief resume outlining your professional activities, including (for singers) solo and choral experience, opera experience, etc.; (for composers) a catalogue of works written in the last five years, with dates and instrumentation, and dates and locations of performances, prizes, Fellowships and awards, published and/or recorded works, and commissions.

**CLARINET/B♭:**
*Mendelssohn* - Midsummer Night's Dream - Scherzo
*Beethoven* - Symphony #4, 2nd mvt. mm. 81 (rhl 'F') - 89
*Rimsky-Korsakov* - Capriccio Espagnol, 3rd mvt., 11 after rhl 'K' to end of movement
*Sibelius* - Symphony #1, 3rd mvt., from fig. E up to fig. G

**CLARINET/A:**
*Rimsky-Korsakov* - Scheherazade, 2nd mvt. Recitative, Moderato assai
*Rimsky-Korsakov* - Capriccio Espagnol,
1st mvt., rhl 'A' to rhl 'B'; rhl 'C' and next 17 measures
*Brahms* - Symphony #3, 1st mvt. mm. 36 - 46
movement, beginning to Fig. 47
*Shostakovich* - Symphony #9, 2nd mvt., first 32 bars; 3rd mvt., first 17 bars
*Nielsen* - WWQ, 2nd mvt., first 16 bars

**OBOE:**
*Brahms* - Symphony #1
2nd mvt. (Andante) mm. 17 - 23; mm. 38 - 43; 4th mvt. mm. 339 - 367
*Debussy* - La Mer
2nd mvt. rhl '17' through 4 after rhl '18' (include the 2nd oboe part 3 before '18')
3rd mvt. 7 after rhl '54' to 9 after rhl '55'
*Beethoven* - Symphony #3
2nd mvt. (Adagio assai) mm. 8 - 16; mm. 36 (15 before rhl 'B') - 47 (4 before rhl 'B')
*Schumann* - Symphony #2, 3rd mvt. (Adagio) mm. 8 - 19
*Ravel* - Tombeau de Couperin, beginning through rhl '2'
*Saint-Saens* - Samson & Delilah, cadenza
*Stravinsky* - Pulcinella Suite, Gavotte, Variation 1A complete
*Rossini* - Overture to "La Scala di Seta", bars 37 through 54

**BASSOON:**
*Rossini* - Overture to "La Gazza Ladra", solo at mm. 188
*Brahms* - Symphony #3, 1st mvt. pick-up to mm. 65 - 69; mm. 90 - 100
*Ravel* - Bolero - Solo
*Stravinsky* - Sacre du Printemps - Opening solo
*Strauss* - Till Eulenspiegel, figure 36 - 38
*Beethoven* - Symphony #4, 4th mvt., 16th-note solo
*Shostakovich* - Symphony #9, from beginning of 4th mvt. to figure A in 5th mvt.
*Tchaikovsky* - Symphony #4, last 31 bars of 2nd mvt.
*Tchaikovsky* - Symphony #6, first 12 bars of first mvt.

**HORN:**
*Brahms* - Symphony #2, 1st mvt. Solo mm. 454 (8 after rhl 'M') - 477;
2nd mvt. mm. 65 (3 before rhl 'E') - 73
*Strauss* - Don Juan
mm. 100 (1 before rhl 'E') - 130 (2 after rhl 'F'); mm. 13 - 43 (4 after rhl 'B')
*Stravinsky* - The Fairy's Kiss - Divertimento
2nd mvt. Solo, 3 measures after rhl '67' - 3 measures before rhl '69'
*Strauss* - Till Eulenspeigel, first two horn calls; call in D (19 after rhl '28')
*Wagner* - Siegfried, call from the Rhine Journey
*Strauss* - Ein Heldenleben, opening

**TRUMPET:**
*Strauss* - Don Quixote (tpt. 1)
rhl '3' and next 9 measures; 4th measure after rhl '5' to rhl '6';
3 measures before rhl '67' through 1 before rhl '70'
*Strauss* - Don Juan, 5 measures after rhl 'F' to 5 measures before rhl 'G'
*Strauss* - Till Eulenspiegel
rhl '32' and next 9 measures; rhl '36' to 16 measures after rhl '37'
*Stravinsky* - Petrouchka, Ballerina's Dance and Waltz
*Stravinsky* - Firebird, Katschei's Dance, 4 measures before rhl '2' to rhl '3';
rhl '8' through 2 measures after rhl '11'
*Respighi* - Pines of Rome, 1st mvt., 11 after rhl '2' to 8 measures before rhl '3';
rhl '5' to 6 measures before rhl '6'; 2nd mvt. backstage solo, 8 measures after rhl '10'

**TENOR TRB:**
*Berlioz* - Damnation of Faust, Hungarian March - 1 before rhl '20' to 3 before rhl '21'
*Tchaikovsky* - Symphony #4, 1st mvt mm. 174 (6 measures after rhl 'I') - 189 (rhl 'K');
mm. 254 (2 after rhl 'P') - 257; mm. 273 (rhl 'Q') - 278
*Strauss* - Ein Heldenleben (Keith Brown: Orchestral Excerpts, Vol. 2, pg. 11)
2nd system through middle of page 12
*Ravel* - Bolero, solo
*Wagner* - Gotterdammerung (Wagner Orchestral Studies, pg. 52)
3rd system (play top notes always) through 4th measure of 4th system;
2nd trombone part, top of page 53
*Mozart* - Requiem, Tuba Mirum solo

**BASS TRB:**
*Berlioz* - Damnation of Faust
Hungarian March, 1 before rhl '20' to 3 measures before rhl '21'
*Tchaikovsky* - Symphony #4, 1st mvt. mm. 174 (6 after rhl 'I') - 189 (rhl 'K');
mm. 254 (2 after rhl 'P') - 257; mm. 273 (rhl 'Q') - 278
*Strauss* - Ein Heldenleben (Keith Brown: Orchestral Excerpts, Vol. 2, pg. 11)
2nd system through top of page 12
*Wagner* - Siegfried (Wagner Orchestral Studies, pg. 39)
1st two systems only (play top notes of 1st system, play 2nd stave of 2nd system)

**TUBA:**
*Berlioz* - Damnation of Faust, Hungarian March, rhl '20' to 3 before rhl '21'
*Tchaikovsky* - Symphony #4
1st mvt. mm. 174 (6 after rhl 'I') - 189 (rhl 'K'); mm. 273 (rhl 'Q') - 282
*Strauss* - Ein Heldenleben (Keith Brown: Orchestral Excerpts, Vol. 2 pg. 11)
2nd system through 2nd system of pg. 12
*Stravinsky* - Petrouchka (Keith Brown: Orchestral Excerpts, Vol. 2, pg. 29), The Bear

**PERCUSSION:**
***Timpani***
*Beethoven* - Symphony #8, Last mvt. mm. 450 (rhl 'K') - 458; mm. 469 to end
*Beethoven* - Symphony #9, 1st mvt. mm. 513 (18 before rhl 'S') to end of mvt.;
2nd mvt. Scherzo, mm. 248 (rhl 'F') - 276 (count bars rest)
*Tchaikovsky* - Symphony #4, 1st mvt. mm. 335 (rhl 'T') - 352 (3 before rhl 'U')
*Stravinsky* - Rite of Spring, 186 to end
*Wagner* - Gotterdammerung, Funeral Music - Opening to rhl 'B'
*Beethoven* - Symphony #7, 1st movement
*Elgar* - Enigma Variations, VII movement
***Mallets***
*Gershwin* - Porgy and Bess Overture, Opening
*Stravinsky* - Petrouchka, Original 1911
rhl '18' and next 3 bars; 1 after rhl '27' and next 5 bars;
1 before rhl '22' through next 13 bars (play metronome, giving downbeats of each bar);
4 before rhl '126' to 2 after rhl '128'
*Bartok* - Music for Strings, Percussion and Celeste
Last mvt., 7 before rhl '180' to 3 after Vivacissimo (at 3/2 play double notes)
*Wagner* - Waldweben (Forest Murmurs)
***Snare Drum***
one *pp* roll ca. 10''; of *ff* roll ca. 10'', one roll *pp* < *ff* > *pp*
*Rimsky-Korsakov* - Scheherezade, 4th mvt. rhl 'P' - rhl 'R'
*Prokofiev* - Lt. Kije Suite, 1st part, rhl '1' - rhl '2'
*W. Schuman* - Symphony #3, Toccata - m. 143 through m. 165
*Ravel* - Alborado Grazioso, rhl '26' - rhl '27' - Tamb. militaire part;
rhl '33' to end - Tamb. militaire part (stems down)
*Prokofiev* - Symphony #5, 37 - 46
*Ravel* - Rhapsody Espagnole, II: 10 - 12; III: 8 - 1
IV: 5 - 8; 9 - 11; 20 - 26; 30 - end

**HARP:**
*Britten* - Young Person's Guide - harp cadenza (Var. I) & fugue (letter I) to end
*Berlioz* - Symphonie Fantastique - 1st harp

| | | | |
|---|---|---|---|
| **LOS ANGELES**<br>Univ. of Southern California<br>Hancock Auditorium | **strings**<br>Sun 26 February | **winds**<br>Tues 28 March | **brass**<br>Tues 28 March |
| **NEW YORK CITY**<br>Studio 58<br>Hotel Wellington<br>55th St. & 7th Ave.<br>*(except as noted elsewhere)* | **strings**<br>Tues 21 February<br>Fri 17 March<br>Sat 18 March | **winds**<br>Wed 8 February<br>Thurs 9 February<br>Fri 10 February | **brass**<br>Mon 6 February<br>Tues 7 February |
| | **piano**<br>Sat 18 March<br>Sun 19 March<br>*Baldwin Piano & Organ Co.* | **percussion**<br>Thurs 2 March<br>*Juilliard School* | **harp**<br>Mon 13 February<br>*Juilliard School* |
| **SAN FRANCISCO**<br>SF Conservatory<br>1201 Ortega | **strings**<br>Mon 27 February | **winds**<br>Wed 29 March | **brass**<br>Wed 29 March |

## Fellowship Program—VOCAL—Phyllis Curtin Seminar
(singers & coach/accompanists)

| | | |
|---|---|---|
| **BOSTON**<br>BU/SFA<br>855 Commonwealth Ave.<br><br>Fri 20 January<br>Sat 21 January<br>Sun 22 January | **NEW YORK CITY**<br>Studio 58/Hotel Wellington<br>55th St. & 7th Ave.<br><br>Fri 3 February<br>Sat 4 February | **LOS ANGELES**<br>Univ. of Southern California<br>Hancock Auditorium<br><br>Friday 17 February |
| **AUSTIN**<br>University of Texas<br>School of Music<br><br>Saturday 18 February | **TORONTO**<br>Canadian Opera Company<br>227 Front St.<br><br>Sunday 19 February | **CLEVELAND**<br>Cleveland Institute of Music<br>11021 East Blvd.<br><br>Monday 20 February |

# BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

**Phyllis Curtin, Dean, School for the Arts**

**George T. Riordan, Director**
**Thomas L. Vignieri, Assistant Director**

---

In 1965, Boston University began the Tanglewood Institute as a cooperative enterprise of the University's School for the Arts and the Tanglewood Music Center. The programs and seminars of the Boston University Tanglewood Institute were established to offer additional training to musicians of high school and college age at Tanglewood. Members of the Institute have full privileges at Tanglewood, including attendance at all Boston Symphony Orchestra rehearsals and concerts without further charge, use of the Music Center's practice and library facilities, and admission to all Tanglewood Music Center events.

The Boston University Tanglewood Institute offers five Young Artists Programs for musicians ages 15–18, and six Institute Seminars for musicians ages 15 and older:

**Young Artists Instrumental Program** (eight weeks) stresses ensemble study and performance of both chamber music and symphonic repertoire. Faculty includes special instructors of the Boston University School of Music and members of the Boston Symphony Orchestra.

**Young Artists Vocal Program** (eight weeks), directed by Joan Heller, is designed to build musicianship in outstanding high school vocalists and choral singers. Study includes vocal technique, coaching, music theory and performance in small ensemble as well as full chorus.

**Young Artists Composition Program** (eight weeks), directed by Robert Sirota, offers composers of high school age instruction in a seminar format along with private composition lessons, solfège and musicianship classes. In addition, students have the unusual opportunity of having their works played in reading rehearsals.

**Young Artists Piano Program** (four or eight weeks) is designed for advanced pianists of high school age. Directed by Maria Clodes Jaguaribe, this program provides students with private lessons, classes in music theory and literature, and participation in master classes.

**Young Artists Quartet Program** (six weeks) concentrates on intensive study of string quartet playing under the guidance of cellist Norman Fischer and visiting guests. Master classes and daily coaching sessions stress rehearsal techniques, interpretation, sight-reading, and repertoire.

**Clarinet Seminar** (two weeks) offers an extensive workshop for developing and advanced players under the direction of Ethan Sloane, Chairman of the Wind Department at the Boston University School of Music.

**Applied Music Study/Listening and Analysis Seminar** (two four-week seminars) emphasizes self-directed, in-depth work for instrumentalists with faculty drawn from the Boston University School of Music and Boston Symphony Orchestra. Afternoons are spent participating in the Listening and Analysis Seminar.

**Listening and Analysis Seminar** (two four-week seminars) is deliberately designed for students of the most widely divergent backgrounds, and has been found to be highly rewarding by high-school and college-age students, interested adults, music teachers, composers, and professional musicians of all ages. Participants work under the direction of Jeremy Yudkin, using present-day analytic and aesthetic concepts to study the summer repertoire of the Boston Symphony Orchestra and other performing groups at the Tanglewood Music Center.

**Empire Brass Seminar** (four or eight weeks) provides brass students an accelerated program of study with members of the critically acclaimed Empire Brass and distinguished guests. The daily schedule includes practice in large and small ensemble playing, as well as master classes and lectures on brass-related topics.

**Harp Seminar** (six weeks) offers a series of private lessons and master classes with Lucile Lawrence.

**Flute Seminar** (first four weeks) offers study and master classes under the direction of the Boston Symphony Orchestra's principal and assistant principal flutists, Doriot Anthony Dwyer and Leone Buyse.

Auditions are required for admission into the Boston University Tanglewood Institute. Boston University offers elective credit through many of the Institute's programs and seminars. Scholarships and financial assistance are available. Deadline for priority applications is March 13. For complete information concerning auditions, application procedures and fees, contact:

**Boston University**
**Tanglewood Institute**
**855 Commonwealth Avenue — T**
**Boston, MA 02215**
**Telephone: 617/353-3386**

# GENERAL INFORMATION

**HOW TO APPLY**
Candidates for the Fellowship Program and Tanglewood Seminars must be at least eighteen years old; while there is no strict upper age limit, preference will be shown to those under thirty. All applicants must both **COMPLETE THE PRINTED APPLICATION** and **AUDITION** in order to be considered.

**AUDITIONS**
**Live auditions** are scheduled across the country as indicated on the schedule. Audition requirements are specified; *please read them carefully.* You may telephone for an appointment (617 266-5241) Monday through Friday, 1 PM–5 PM EST, beginning December 12.

**Taped auditions** are acceptable substitutes for live auditions only in cases where the applicant lives more than 250 miles from the nearest audition site. Cassette tapes *only* will be accepted, and should include all of the same material required of those auditioning in person, including:

for **INSTRUMENTALISTS:** solos and orchestra/chamber music excerpts;

for **SINGERS:** songs in three languages, one of which must be English, and one aria; and

for **PIANISTS:** a representative recital program.

In all cases a challenging 20th-century work should be included. *In addition, at least one of the solo selections must be taken from a recent live performance.*

Auditions for **CONDUCTORS** and **CHAMBER ENSEMBLES** are by invitation only. **VOCAL COACHES** must audition in person. Please contact the Tanglewood Music Center for additional information regarding application and audition procedures.

**DEADLINES**
Applications from **instrumentalists, singers,** and **vocal coaches** must be received no later than the appointed audition date.

**Conductors'** applications are due January 9, 1989. Candidates invited to audition (in Boston, February 18, 19 and 20) will be notified by January 27.

**Composers'** applications are due February 6, 1989. Those invited to submit scores will be asked to have the scores delivered to Symphony Hall by March 1.

**Chamber Ensembles'** applications are due February 6, 1989. Groups invited to audition (in New York City on March 18) will be notified by February 15.

**Taped auditions** and the accompanying applications must be received by March 1, 1989.

**PLEASE DO NOT WAIT UNTIL THE DEADLINE TO SUBMIT APPLICATIONS.**

The **FULL SCHEDULE** of the Music Center does not permit members to seek outside employment. In addition, rehearsals and concerts are scheduled on Saturdays and Sundays throughout the summer; registration in any Tanglewood Music Center program requires that participants be available for study and performance every day.

**REGISTRATION** for the Music Center will be held at Tanglewood on Sunday and Monday, June 25 and 26. All those invited to attend (including auditors) must pay a $60 Registration Fee upon notice of their acceptance.

**FOREIGN STUDENTS** will be sent an I-20-MN visa application at the time of their acceptance, certifying their eligibility to be in the United States for the eight weeks of the Tanglewood session only. Students must then consult the appropriate United States consulate, embassy, or INS office regarding the processing of these applications. The Music Center was pleased to enroll members from 13 countries other than the United States during the 1988 session.

Some form of **FINANCIAL AID** is available to every Fellow or Seminar member invited to Tanglewood. For Fellows, this includes a full underwriting of all tuition costs. While those who are able will be expected to contribute all or a portion of their housing costs, additional aid for housing and travel expenses may be applied for at the time of acceptance. Seminar members may apply for a partial tuition scholarship, but no additional aid is available for dormitory costs; all Seminar members must be prepared to provide their own housing for the summer, whether in the dormitory or elsewhere (in private accommodations). Financial aid applications will be sent with notice of acceptance.

**HOUSING** for the summer may be reserved on a first-come, first-served basis in the Music Center's dormitories by payment of a non-refundable Room Reservation Fee of $55. Dormitory facilities consist primarily of double-room accommodations; some single rooms may be available for an additional fee. The following rates include housing, breakfast and dinner daily, weekly linens, and bus transportation between the dormitories and the Tanglewood grounds: 8 weeks—$1,775; 4 weeks—$950. All fees are payable in full either in advance or at the time of registration.

**FACILITIES** at the Music Center include all of the resources of the Boston Symphony Orchestra at Tanglewood. All members of the Music Center's programs have the privilege of attendance at Boston Symphony rehearsals and concerts without charge. Practice and chamber music studios, libraries, and administrative offices are in the Main House (the former residence on the Tanglewood estate). The Boston Symphony Orchestra holds its rehearsals and concerts in the 5,000-seat Koussevitzky Music Shed. The 1,200-seat Theater-Concert Hall and the 300-seat Chamber Music Hall serve as rehearsal and performance space for the Music Center's orchestra, chamber music, and vocal music activities. Rehearsals and classes are also held in the Barns, the Rehearsal Stage, 15 small studios on the grounds, Seranak, and additional classrooms at the dormitories. More than 100 pianos for the use of the Center's members are generously provided by the Baldwin Piano and Organ Company.

**VOLUNTEER INTERNSHIPS** The staff at Tanglewood is a relatively small one, made up primarily of full-time Boston Symphony Orchestra employees. During the summer, however, a need for extra stage crew, librarians, audio technicians, and administrative assistants exists. The Music Center fills some of these needs with volunteer help. Interns in these areas are not paid, but room and board in the dormitory plus a modest stipend to assist with other food and travel costs may be available. All interns must have automobiles. Please write to the Music Center's Boston office for more information; since most staff positions are filled by early March, inquiries should be received no later than February 1st. Whenever possible interviews will be arranged in connection with the Fellowship Program auditions, in the cities and locations listed.

# ENDOWED FUNDS

## AT THE TANGLEWOOD MUSIC CENTER

The income from the following permanently endowed funds provides substantial operating revenues for the Tanglewood Music Center, allowing over 140 Fellows to continue their professional training and gain experience at no tuition charge. We are grateful to the donors of these funds for their generosity.

## ENDOWED FACULTY POSITIONS

**Your gift of $150,000 will endow and name a Master Teacher position, supporting the work of one Faculty member.**

Berkshire Chair
Dr. and Mrs. Edward L. Bowles Master Teacher Chair
Richard Burgin Chair
Charles E. Culpeper Foundation Chair, Chairman of the Faculty
Marian Douglas Martin Chair, endowed by Marilyn Brachman Hoffman for Keyboard Faculty
Beatrice Sterling Procter Master Teacher Chair
Sana H. Sabbagh and Hasib J. Sabbagh Master Teacher Chair
Surdna Foundation Master Teacher Chair

## ENDOWED GUARANTOR FELLOWSHIPS

**Your gift of $100,000 will endow and name in perpetuity a Guarantor Fellowship, providing the full and actual cost for one Fellow to study and perform at Tanglewood each summer.**

Jane W. Bancroft Fellowship
BayBanks Fellowship
Leonard Bernstein Fellowship
Rosamond Sturgis Brooks Memorial Fellowship
Clowes Fund Fellowship
André Côme Memorial Fellowship
Charles E. Culpeper Foundation Fellowship
Darling Family Fellowship
Omar Del Carlo Tanglewood Fellowship
Otto Eckstein Family Fellowship
Fernand Gillet Memorial Fellowship
Marie Gillet Fellowship
Florence J. Gould Foundation Fellowship
The Luke B. Hancock Foundation Fellowship
William Randolph Hearst Fellowship
Paul Jacobs Memorial Fellowship
Ruth and H. Eugene Jones Fellowship
Susan Kaplan/Ami Trauber Fellowship
Dr. John H. Knowles Memorial Fellowship
Albert L. and Elizabeth P. Nickerson Fellowship
Seiji Ozawa Fellowship
Reader's Digest Fellowship
Harry and Mildred Remis Fellowships
Peggy Rockefeller Fellowship
Carolyn and George Rowland Fellowship in honor of Eleanor Panasevich
Morris A. Schapiro Fellowship
The Starr Foundation Fellowship
Miriam and Sidney Stoneman Fellowship
Surdna Foundation, Inc. Fellowship
William and Juliana Thompson Fellowship

## ENDOWED SEMINAR SCHOLARSHIPS

**Your gift of $50,000 will endow a scholarship enabling a member of the Phyllis Curtin Seminar for Singers or the Seminar for Conductors to participate in the program at greatly reduced tuition cost.**

Eugene Cook Memorial Scholarship
Dorothy and Montgomery Crane Scholarship
William E. Crofut Scholarship
Leah Jansizian Memorial Scholarship
Andrall and Josephine Pearson Scholarship
Claire and Millard Pryor Scholarship
Lydia and Edward Shufro Scholarship
Harry Stedman Fund Scholarship
Tisch Foundation Scholarship

## ENDOWED SUSTAINING FELLOWSHIPS

**Income from these endowed funds in partnership with gifts from others and support of the Boston Symphony Orchestra enable one Fellow to study at Tanglewood each year.**

Mr. and Mrs. David B. Arnold, Jr. Fellowship
Kathleen Hall Banks Fellowship
Leo L. Beranek Fellowship
Leonard Bernstein Fellowships
Frederic and Juliette Brandi Fellowship
Brookline Youth Concerts Awards Committee Fellowship
Helene R. and Norman Cahners Fellowship
Marion Callanan Memorial Fellowship
Stanley Chapple Fellowship
Alfred E. Chase Fellowship
Nat Cole Memorial Fellowship
Caroline Grosvenor Congdon Memorial Fellowship
Arthur Fiedler/Leo Wasserman Memorial Fellowship
Dr. Marshall N. Fulton Memorial Fellowship
Juliet Esselborn Geier Memorial Fellowship
Gerald Gelbloom Memorial Fellowship
Armando A. Ghitalla Fellowship
Ina and Haskell Gordon Fellowship
John and Susanne Grandin Fellowship
Hodgkinson Fellowship
C.D. Jackson Fellowships
Lola and Edwin Jaffe Fellowship
Bernice and Lizbeth Krupp Fellowship
Philip and Bernice Krupp Fellowship
Lucy Lowell Fellowship
Robert G. McClellan, Jr. and IBM Matching Grant Fellowship
Stephen and Persis Morris Fellowship
Northern California Fund Fellowship
The Theodore Edson Parker Foundation Fellowship
David R. and Muriel K. Pokross Fellowship
Lia and William Poorvu Fellowship
Daphne Brooks Prout Fellowship
Hannah and Raymond Schneider Fellowship
Tappan Dixey Brooks Memorial Fellowship
Augustus Thorndike Fellowship
R. Amory Thorndike Fellowship

## ENDOWED FUNDS SUPPORTING THE TEACHING AND PERFORMANCE PROGRAMS

**Endowment gifts at various levels may supplement existing funds or establish new funds which support diverse activities within the program.**

Eleanor Naylor Dana Visiting Artist Fund
Carlotta M. Dreyfus Fund
Virginia Howard and Richard A. Ehrlich Fund
The Honorable and Mrs. John H. Fitzpatrick Fund
Paul Jacobs Memorial Commissioning Fund
William Kroll Fund
Northern California Audition Fund
Mary H. Smith Fund
Carl A. Weyerhaeuser 1966 Trust Fund
Anonymous (2)

**The Louis Krasner Fund** This special discretionary fund was established by Marilyn Brachman Hoffman to enable the Artistic Directors of the Tanglewood Music Center to take advantage of unique opportunities to provide the kind of inspirational teaching which contributes to transcendent ensemble performance. Honoring the noted violinist and teacher, this Fund invites additional named and unnamed contributions.

## ANNUAL GIFTS:

**Fellowships at the Music Center are also underwritten by Annual Gifts. Your gift of $6,000; $3,000; or $2,000 will name a Fellowship or Scholarship which will support (either entirely or in part) a member of the program for one season.**

TANGLEWOOD MUSIC CENTER
SYMPHONY HALL
BOSTON, MA. 02115

Tanglewood

an activity of the

BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA

**Kenneth Haas**, Managing Director
**Daniel R. Gustin**, Manager of Tanglewood

# Boston University Tanglewood Institute

## 1989 Summer Catalogue

# Boston University
# Tanglewood Institute

1839 | 1989

BOSTON UNIVERSITY
SESQUICENTENNIAL

Boston University

Phyllis Curtin, *Dean*, School for the Arts
Dr. Robert Sirota, *Director*, School of Music

Tanglewood Institute

Dr. George T. Riordan, *Director*
Thomas L. Vignieri, *Associate Director*
Mary H. Wolf, *Staff Assistant*

Winter address:
855 Commonwealth Avenue
Boston, Massachusetts 02215
617/353-3386

Summer address:
Tanglewood
Lenox, Massachusetts 01240-2498
413/637-1430


*Cover:* Leon Fleisher, Artistic Director of the Tanglewood Music Center, conducting the Young Artists Orchestra in rehearsal. (Photo by Walter H. Scott)

# Tanglewood

*The stage door opens. The applause begins. The orchestra stands. Out walks Seiji Ozawa, and another concert by the Boston Symphony Orchestra begins at Tanglewood. The 5,000 people seated inside the Music Shed are transfixed by the conductor's every movement. Outside, thousands more lie back and look at the sky, filled with stars, and listen.*

For a quarter of a million people each year, the summer would not be complete without the concerts at Tanglewood.

The Boston Symphony Orchestra performs an ambitious nine-week season with three different programs each weekend. The great artists of our generation regularly join them in concert—James Galway, Yo-Yo Ma, Alfred Brendel, Itzhak Perlman, Peter Serkin, Leon Fleisher, and Leonard Bernstein are among the visiting artists from last season alone.

Here, on a beautiful country estate in the gently rolling hills of western Massachusetts, the Tanglewood concerts have delighted audiences for years.

It all began in 1937 during the tenure of the legendary music director, Serge Koussevitzky. Soon after the concert series was established, this champion of learning fulfilled a lifelong ambition. It was Koussevitzky's dream that in the breathtaking surroundings of the Berkshire Hills young musicians might gather from all parts of the country and abroad to study music—to abandon all other concerns and activities for one entire summer of intense music-making.

Thus began the Tanglewood Music Center, recognized as the preeminent musical academy in the United States, if not the world. Countless "alumni" have gone on to achieve worldwide eminence—among them, Leonard Bernstein, Phyllis Curtin, Zubin Mehta, Leontyne Price, and the Boston Symphony Orchestra's current music director, Seiji Ozawa.

In 1965, the Dean of the Boston University School for the Arts and Erich Leinsdorf, who was then Music Director of the Boston Symphony Orchestra, together devised a program giving high-school musicians many of the same benefits enjoyed by the older students at the Tanglewood Music Center. The new program became known as the Boston University Tanglewood Institute.

Today, the Boston University Tanglewood Institute is known throughout the country for musical quality, enthusiasm, and commitment. Here young people devote themselves for one or two months to a musical experience without parallel, under the guidance of the most dedicated, established professional musicians, and in the constant presence of one of the great symphony orchestras of the world.

# Boston University Tanglewood Institute

For any student of high-school or college age who is willing to be challenged by the highest standards, the Boston University Tanglewood Institute represents an opportunity that may rightly be called unique. For Tanglewood is a magic blend—of the formal and informal, of joy and hard work. Nobody who attends a summer at Tanglewood remains untouched by the experience.

The Boston University Tanglewood Institute programs are divided into two main categories: the Young Artists Programs for high school students (ages fifteen through eighteen), and the Institute Seminars (for students fifteen years and older).

There are five Young Artists Programs:
—Young Artists Instrumental Program
—Young Artists Quartet Program
—Young Artists Piano Program
—Young Artists Vocal Program
—Young Artists Composition Program

There are five Institute Seminars:
—Clarinet Seminar
—Empire Brass Seminar
—Flute Seminar
—Harp Seminar
—Applied Music Study/Listening and Analysis Seminar

Full details about each of these programs and seminars can be found on the following pages. Brief biographies of the Institute's outstanding faculty are listed at the back of this catalogue.

Students enrolled in the Boston University Tanglewood Institute receive access to every performance at Tanglewood. In addition to Festival concerts each weekend, students attend performances throughout the week. Together with the chamber

*The Young Artists Orchestra and Chorus perform in the Koussevitzky Music Shed at Tanglewood.*

music concerts, vocal recitals, and student performances, there may be as many as fifteen concerts presented at Tanglewood every week of the summer.

Not only can students attend the concerts of the Boston Symphony Orchestra, they are also allowed to attend closed rehearsals. Available exclusively to Tanglewood students, these closed rehearsals provide the rare opportunity to experience firsthand the work of conductors like Ozawa, Bernstein, Norrington, Dutoit, and Fleisher.

The facilities at Tanglewood are impressive. In addition to the 5,000-seat Music Shed, the grounds also include a 1,200-seat Theatre–Concert Hall, a 300-seat Chamber Music Hall, numerous barns, rehearsal studios, and classrooms. Additional rehearsal and practice space is provided on the student campus. The Tanglewood library has listening facilities as well as thousands of albums and scores. More than a hundred new pianos for use by students and resident artists are generously provided by the Baldwin Piano & Organ Company every year.

It is impossible to list the large number of dedicated and charismatic people with whom Tanglewood Institute students come in contact during the summer—orchestra members who share a meal with students at the outdoor cafeteria, the distinguished conductor who attends every student performance, the cellist of one of the world's great string quartets who coaches chamber music. These and other experiences—the impromptu sight-reading sessions on the lawn, the sudden thunderstorms, the finding of the hidden path to the lakeside beach—these can only be related by someone who has been there. Or they can be experienced in person—at the Boston University Tanglewood Institute.

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*Leonard Bernstein conducts the Young Artists Orchestra in rehearsal.*

# Young Artists Instrumental Program

*(Young Artists Orchestra)*

(ages fifteen through eighteen only)

June 26–August 23, 1989

*Eight-Week Program*

The Young Artists Instrumental Program, also known as the Young Artists Orchestra, is a full-time, in-depth, music program. It involves an intensive study of the orchestral literature, and offers the unique opportunity to rehearse and present public performances of orchestral works under the direction of a wide range of conductors, from young, enthusiastic newcomers to world-renowned artists such as Leonard Bernstein, Joseph Silverstein, and Leon Fleisher.

The orchestra rehearses every morning for two and a half hours. The work is intense and exhilarating. Almost every week a new program is in preparation, and each program is presented by the Young Artists Orchestra in a public concert on the Tanglewood grounds.

Orchestral discipline, tuning techniques, questions of balance and texture, interpretation and historical background, difficulties of notation, rhythmic problems—all are addressed both in the context of the full orchestra and in separate sectional rehearsals. Within each section students take part in a system of rotation so that the competitiveness that is sometimes a part of young orchestras has no place here. The stress is on a combined striving for musical excellence. In rehearsals students can also learn as much about other instruments and their techniques as about their own—a vital prerequisite for the fully educated musician.

Another important educational experience is chamber music. Afternoons are devoted to work in small ensembles, and every student is assigned to a chamber group for the practice, preparation, and public presentation of various works for different combinations of instruments. These groups are varied and changed, so that each student can gain the maximum amount of experience possible. Each of the chamber groups works under the close guidance of an individual coach drawn from the Tanglewood faculty.

An optional component of the instrumental program is private instruction given by members of the Boston Symphony Orchestra, and by faculty from the Boston University School of Music and the Boston University Tanglewood Institute.

The overall schedule is rigorous, but students are expected to make time for private practice to maintain the highest standards of performance on their instrument.

All of these activities take place in the immediate context of the Tanglewood summer music festival, so that the young orchestral player hears and sees every day the inspiring model of one of the world's great symphony orchestras. Members of the Young Artists Orchestra are privileged to attend the private rehearsals of the Boston Symphony Orchestra, which are closed to the general public, where they will witness the preparation of the finest works of the orchestral literature. They are thus

able to observe, from the distance of a few feet, the great conductors and the musicians at work.

Chamber music too is a constant part of the Tanglewood music festival, and members of the Young Artists Orchestra are able to attend the large number of chamber recitals given at Tanglewood every summer.

The students in this program are provided with a pass that entitles them to attend all the concerts of the Tanglewood Summer Music Festival *free of charge.*

The schedule is a demanding one, but it is also challenging, fulfilling, and exhilarating. Somehow the students also find time for occasional dips in the lake, hikes in the woods, games of volleyball after dinner, and the famous annual softball game with the BSO. But the emphasis is on music, and making music. And young instrumentalists who attend the Boston University Tanglewood Institute—whether they have in mind to become professional musicians, or intend to perfect their musicianship for their own deeper pleasure—find at Tanglewood an experience they never forget.

Works read and/or performed by the Young Artists Orchestra during the 1988 season:

| | |
|---|---|
| Bach | Cantata No. 150 |
| Beethoven | Symphony No. 4 |
| Bernstein | *Jeremiah Symphony* |
| Britten | *Cantata Academica* |
| Handel | *Zadok the Priest* |
| Henze | *Hochzeitsmusik* from the Ballet *Undine* |
| Holst | *The Planets* |
| Mozart | "Jupiter" Symphony, K.551 |
| Mozart | Piano Concerto in C, K.503 |
| Schumann | Cello Concerto in A Minor |
| Sirota | *Birthday Fanfare* |
| Strauss | *Ein Heldenleben* |
| Stravinsky | Suite from *The Firebird* |
| Stravinsky | *Symphony in Three Movements* |
| Tchaikovsky | Rococo Variations |
| Tchaikovsky | *Romeo and Juliet* |
| Tchaikovsky | Symphony No. 6 (*Pathétique*) |

The Boston University School of Music accepts satisfactory performance in the Young Artists Instrumental Program as fulfilling *six* elective credits toward an undergraduate degree at Boston University.

# Young Artists Quartet Program

*Norman Fischer, Director*

(ages fifteen through eighteen only)

June 25–August 6, 1989

*Six-Week Program*

The Young Artists Quartet Program is a concentrated musical experience designed to educate a small number of students who are dedicated to spending six full weeks immersed in all aspects of string quartet playing. The program contains an intensive study of specific quartet literature and offers an opportunity for students to work under the direction of cellist Norman Fischer, as well as other distinguished and experienced performer/teachers in residence at Tanglewood.

Every day, students are involved in serious morning rehearsals and valuable afternoon coaching sessions with emphasis on such topics as communication, tuning, balance, interpretation, and performance practice. In addition to the study of more standard works there is an introduction to some aspects of the twentieth-century literature. The schedule is rigorous, but each student is expected to spend additional time daily on private practice to maintain the highest performance standards.

Among the visiting chamber groups to work at Tanglewood recently were the Beaux Arts Trio, the Boston Symphony Chamber Players, and the Kronos, Muir, Bartok, Takacs, and Vermeer String Quartets.

The Boston University School of Music accepts satisfactory performance in the Young Artists Quartet Program as fulfilling *four* elective credits toward an undergraduate degree at Boston University.

*Norman Fischer works with students in the Young Artists Quartet Program.*

# Young Artists Piano Program

*Maria Clodes Jaguaribe, Director*

(ages fifteen through eighteen only)

Session I:
June 25–July 22, 1989

Session II:
July 23–August 20, 1989

*Two Four-Week Programs or One Eight-Week Program*

The Young Artists Piano Program offers high school pianists private lessons, master classes, and theory instruction. Private lessons, taught by Maria Clodes Jaguaribe, enhance individual development through the study of technique, tonal quality, and repertoire.

Master classes are presented frequently throughout the week and provide a congenial atmosphere in which students perform for their peers. Works are discussed by students and faculty with reference to musical ideas, historical context, and sense of style. Students are also coached on performance behavior, with emphasis on relaxation at the keyboard when performing. Additional master classes are conducted by guest artists who have included such figures as Anthony di Bonaventura, Gilbert Kalish, Leon Fleisher, André-Michel Schub, and Malcolm Frager. Special classes are devoted to those interested in works for four hands as well as the concerto repertoire.

At the end of each four-week session, students are encouraged to perform at "in-house" recitals. Throughout the summer pianists often collaborate with other instrumentalists enrolled at the Institute in informal chamber-music making.

The Boston University School of Music accepts satisfactory performance in the Young Artists Piano Program as fulfilling *three* elective credits (for each four-week program) toward an undergraduate degree at Boston University.

*Young Artists Piano Program director Maria Clodes Jaguaribe looks on as Leon Fleisher, Artistic Director of the Tanglewood Music Center, works with a student in a master class.*

**Chamber Music Pianists**

Each year, several advanced students are accepted as collaborative pianists in the Young Artists Instrumental Program. These students are coached by pianist Jeanne Fischer, and by members of the Boston Symphony Orchestra. The student's time is spent in the practice of instrumental accompaniment and chamber music for study and public performance.

# Young Artists Vocal Program

*(Young Artists Chorus)*

*Joan Heller, Director*

(ages fifteen through eighteen only)

June 26–August 23, 1989

*Eight-Week Program*

The Young Artists Vocal Program is designed to give special opportunities to young singers, whether they aim at a professional career, or intend to continue their musical activities as informed amateurs. The program stresses broad musical training as well as specific vocal techniques, and aims at a full musical education for its students.

Each student sings in the Young Artists Chorus, which rehearses every day in programs with an enormous variety of styles and repertoire, from the great works of the Renaissance to modern choral masterpieces. These rehearsals are arranged both for the full chorus and for sectional groups. Small chamber ensembles are also formed, and every student takes part in these groups that specialize in part-songs and madrigals.

There are ample opportunities for performance, with the Young Artists Chorus taking part in public concerts on the Tanglewood grounds, as well as the chamber and vocal recitals that take place during the festival.

The Boston University Tanglewood Institute understands that young voices need special care and attention, and daily master classes are devoted to wise vocal techniques, and to the physiology of the voice.

An unusual and important component of this program is the fact that all vocal students also participate in classes devoted to ear-training, sight-singing, and music theory—classes essential to the fullest development of the singer and the background of an educated musician.

Students receive private voice lessons and coaching from the outstanding staff of the Boston University Tanglewood Institute. This study covers basic vocal technique, practice strategy, and vocal repertoire for the young singer.

A special element of the Young Artists Vocal Program is the series of lectures and demonstrations arranged regularly for the students, covering such topics as movement, stage protocol, music criticism, professional careers in the arts, music history, arts management, and the like—all given by noted authorities in their respective fields who are in residence at the Tanglewood Festival.

One of the most remarkable features of the Boston University Tanglewood Institute is its situation at the heart of one of the great music festivals of the world. This enables students to experience first-hand the foremost practitioners of the art. Resident at Tanglewood every summer is Phyllis Curtin, the famous American soprano and voice teacher and Dean of Boston University's School for the Arts. Students in the Young Artists Vocal Program will be able to visit the Phyllis Curtin Seminar for Singers, and to attend the concerts and vocal recitals given by the

members of that Seminar and the vocal Fellows of the Tanglewood Music Center. In addition, students are provided with concert passes so that they may hear the formal orchestral and choral concerts of the Boston Symphony Orchestra, often featuring world-renowned singers such as Jessye Norman, Leontyne Price, Christa Ludwig, and Hildegard Behrens, *entirely free of charge*. It has often happened in the past that one or another of these visiting artists will give a spontaneous presentation to the members of the Young Artists Vocal Program.

The Boston University School of Music accepts satisfactory performance in the Young Artists Vocal Program as fulfilling *six* elective credits toward an undergraduate degree at Boston University.

*Phyllis Curtin, Dean of the Boston University School for the Arts, works with a singer during a Young Artists Vocal Program master class.*

# Young Artists Composition Program

*Robert Sirota, Director*

(ages fifteen through eighteen only)

June 26–August 23, 1989

*Eight-Week Program*

Ever since Leonard Bernstein was a student of composer Aaron Copland during the first historic season of the Tanglewood Music Center, Tanglewood has been a thriving center for young composers.

The Young Artists Composition Program offers a truly unique opportunity for high school age students to immerse themselves in their craft. Under the direction of Dr. Robert Sirota, Director of the Boston University School of Music, students receive weekly private lessons, classes in musicianship and theory, lectures on notation, calligraphy, conducting, orchestration, and trends in the world of contemporary music. Many students who have enrolled in this program have gone on to win composition prizes, including the BMI Award, and regularly gain admission to major universities and conservatories to continue their study of composition.

Students are exposed to a wide variety of activities, including lectures by major figures in the field of composition. In recent years, guests have included Gunther Schuller, Leon Kirchner, Hans Werner Henze, John Harbison, and Oliver Knussen.

There is close interplay among the composers, instrumentalists, and vocalists of the Young Artists programs who participate twice weekly in readings of composers' works in progress. Selected student works are performed at Tanglewood and at Institute "in-house" concerts.

Composers have access to many of the activities of the Tanglewood Music Center's Fellowship Program, designed for composers of college and postgraduate age. Each year, Tanglewood is the site of the Festival of Contemporary Music, a week-long series of concerts dedicated entirely to new music. By observing the Festival's rehearsals and concerts, students gain valuable insight into the role of the composer in preparing one's work for performance. In the process, students are exposed to a broad range of new music for soloist, chamber ensemble, and orchestra, performed by members of the Boston Symphony Orchestra and Tanglewood Music Center.

The Young Artists Composition Program is designed to treat the high-school composer with the same respect and expectations for accomplishment usually found only in college-level composition work. The atmosphere is non-competitive but intensely committed to the development of emerging talent.

The Boston University School of Music accepts satisfactory performance in the Young Artists Composition Program as fulfilling *six* elective credits toward an undergraduate degree at Boston University.

*Students of the Young Artists Composition Program with their director, Dr. Robert Sirota.*

# Empire Brass Seminar

(ages fifteen and older)

Session I:
June 25–July 22, 1989

Session II:
July 23–August 20, 1989

*Two Four-Week Seminars or One Eight-Week Seminar*

The Empire Brass Seminar is designed for accomplished brass players, high school age and older, seeking participation in an intensive chamber music program. The seminar stresses an advanced level of technical proficiency and musicianship, achieved through a rigorous program of rehearsals, lectures, master classes, and performances. Included in the program are: coaching of individual quintets by members of the Empire Brass and visiting faculty; participation in large brass ensemble; weekly performance classes; daily open rehearsals by the Empire Brass; and regular lectures and master classes by the Empire Brass, members of the Boston Symphony, and other brass specialists.

A typical day includes two to four hours of quintet rehearsal and coaching, and two hours of open rehearsals or master classes in the afternoon. Large ensemble rehearsals, lectures, and master classes are regularly scheduled throughout the week.

Each student quintet participates in a weekly performance class, which is videotaped so students might see and hear their work, and discuss it with faculty.

The Empire Brass have always considered teaching an important extension of their performing activities. They have given master classes and clinics across the United States, in Europe, in the Soviet Union, and in Japan. Through their vast experience they are able to assist students in improving the fundamentals of brass playing with classes on breathing, ear training, rhythm, and musicality. Students also develop outstanding chamber music concepts—intonation, balance, group rhythm, and good rehearsal techniques—through quintet coaching and Empire Brass open rehearsals. The seminar experience benefits not only the students' chamber-music playing, but also improves general playing techniques through intensive practice and performance.

The Boston University School of Music accepts satisfactory performance in the Empire Brass Seminar as fulfilling *three* elective credits (for each four-week seminar) toward an undergraduate degree at Boston University.

*Sam Pilafian with an Empire Brass Seminar student.*

Photo: Christian Steiner

*EMPIRE BRASS left to right:*
*Jeffrey Curnow, Trumpet*
*Scott A. Hartman, Trombone*
*J. Samuel Pilafian, Tuba*
*Martin Hackleman, French Horn*
*Rolf Smedvig, Trumpet*

# Flute Seminar

*Doriot Anthony Dwyer, Director*

*Leone Buyse, Assistant Director*

(ages fifteen and older)

June 25–July 22, 1989

*Four-Week Seminar*

Designed for advanced students, the Flute Seminar addresses a broad range of topics related to flute performance. Under the direction of the Boston Symphony Orchestra's principal flutist, Doriot Anthony Dwyer, and the Orchestra's assistant principal flutist, Leone Buyse, participants receive individualized attention through regularly scheduled master classes and coaching sessions.

A typical week will include up to twenty hours of master classes. The areas of study include: tone production, intonation, performance practice, and specific flute techniques. The Anderson Études (Op. 15) are studied not only for their technical aspects, but also to examine the relationship that exists between specific études and orchestral excerpts and solo works for flute. In addition, emphasis is placed on the study and interpretation of the standard flute literature and important orchestral repertoire. Participants are expected to spend several hours daily in private practice in preparation for master classes.

Students will of course have the opportunity to hear their teachers in performance with the BSO almost every day during the Festival, and to experience the rehearsal and performance of the very works analyzed in class.

The Boston University School of Music accepts satisfactory performance in the Flute Seminar as fulfilling *three* elective credits toward an undergraduate degree at Boston University.

*Doriot Anthony Dwyer and Leone Buyse applaud with students in the Flute Seminar after a master class performance.*

# Harp Seminar

*Lucile Lawrence, Director*

(ages fifteen and older)

June 25–August 6, 1989

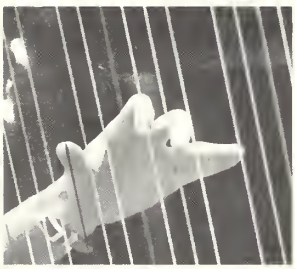
*Six-Week Seminar*

The Harp Seminar provides serious students with the enviable opportunity of being totally immersed in the study of the instrument for six weeks. Under the tutelage of Lucile Lawrence, long considered a dominant force in the harp world, students receive one-hour lessons twice a week. The lessons stress technique and the interpretation and performance practice of the standard harp repertoire and important orchestral excerpts. Master classes are given regularly throughout the session by Ms. Lawrence and guest artists. Students also are coached in preparation for future auditions and competitions.

Great care is taken to provide as much practice time as is needed for each student to keep pace with this rigorous program. Given the personal dedication necessary for this program, applying students should be self-motivated and committed to the study of harp.

Students are encouraged to take full advantage of the many concerts and rehearsal opportunities available at Tanglewood to complement one's own training in harp.

The Boston University School of Music accepts satisfactory performance in the Harp Seminar as fulfilling *three* elective credits toward an undergraduate degree at Boston University.



**Young Artists Orchestra Harpist**

Each year a harpist is chosen from the Harp Seminar to participate in the Young Artists Orchestra. This challenging schedule requires rehearsals and performances at Tanglewood with the orchestra while participating in the Harp Seminar.

*Harp Seminar director Lucile Lawrence works with a student during a lesson.*

# Clarinet Seminar

*Ethan Sloane, Director*

(ages fifteen and older)

July 23–August 6, 1989

*Two-Week Seminar*

The Clarinet Seminar offers an extensive workshop for developing and advanced players. In a collaborative, congenial, yet challenging atmosphere, with the emphasis on individual, personal attention, participants explore clarinet techniques, repertoire, and stylistic considerations. The program is directed by Dr. Ethan Sloane, a distinguished clarinetist and pedagogue who has performed and held seminars throughout North America.

A typical week will include up to twenty hours of master classes and coaching. Mornings will be devoted to coaching sessions addressing a broad range of topics related to clarinet performance, including tone production, articulation, intonation, reed adjustment, practice techniques, and other specific technical and musical issues.

Afternoon master classes will focus on the diverse solo and chamber music literature for the clarinet, as well as on orchestral repertoire, and customarily include appearances by guest artists. In addition, particular attention will be given to preparation for auditions and competitions at all levels.

The Boston University School of Music accepts satisfactory performance in the Clarinet Seminar as fulfilling *two* elective credits toward an undergraduate degree at Boston University.

*Clarinet Seminar director Ethan Sloane makes a point during a class.*

# Applied Music Study/Listening and Analysis Seminar

*Jeremy Yudkin, Director*

(ages fifteen and older)

Session I:
June 25–July 22, 1989

Session II:
July 23–August 20, 1989

*Two Four-Week Seminars*

*Jeremy Yudkin, Director of the Listening and Analysis Seminar, in an animated discussion during a class.*

The Applied Music Study/Listening and Analysis Seminar is a special program that combines two central aspects of the musical experience: performance and educated listening. Eligible for this program are students of fifteen or older, especially those in high school or college who do not wish to enroll in the public performance activities of the other Institute programs, but who are interested in developing their musical skills in the context of the vibrant atmosphere of the Tanglewood Music Festival.

The Applied Music Study part of the program is designed for those who wish to spend a concentrated portion of their time devoted to intense private practice and the improvement of their own musical skills. Participants receive private lessons every week with faculty from the Boston Symphony Orchestra and the Boston University School of Music. They attend master classes, as well as rehearsals and concerts of the Boston Symphony Orchestra, the Tanglewood Music Center Orchestra, and other groups performing during the summer. Students are given ample opportunity for private practice, and are expected to have the self-motivation that is required for concentrated individual work.

Every afternoon they attend the Listening and Analysis Seminar, in which they study the broadest possible range of musical compositions, with special emphasis upon those works being performed by the Boston Symphony Orchestra and the other ensembles during the Tanglewood Festival. Within the group small chamber-music ensembles are formed, and the opportunity for performance is provided at an informal concert given once each week.

In the Listening and Analysis Seminar, students concentrate upon the listening experience, with careful emphasis upon the historical context, theoretical background, form, function, genre, and emotional impact of the works under review. Particular attention is given to questions of performance and interpretation, for in no other study situation are students so close to the actual preparation of a performance as at Tanglewood. Members of the Applied Music Study/Listening and Analysis Seminar have the special privilege of attending the private rehearsals of the Boston Symphony Orchestra, which are closed to the public, in order to view first-hand the various stages of preparation and rehearsal that lead up to each concert. Questions of tempo, balance, instrumentation, performing forces, articulation, historical style—all of these are reviewed in detail and discussed in class both before and after each performance.

Each week guest lectures are arranged that cover the most fascinating aspects of music and music-making: "What Does a Concertmaster Do?" "Financing an Orchestra," "Program Notes—Why Bother?" "Getting a Job as a Musician," "My Life

*Students in the Listening and Analysis Seminar attend a closed rehearsal of the Boston Symphony Orchestra.*

as a Conductor"—these are some of the topics that have been presented in previous guest lectures by some of the most notable personalities on the modern musical scene.

This program is deliberately designed to accommodate students of the most widely divergent backgrounds, and has been found to be highly rewarding by high-school and college-age students, interested adults, music teachers, composers, and professional and amateur musicians of all ages. Individual projects are developed to challenge every student at their own level. This diversity is easily and comfortably absorbed within the context of a small and hospitable study group.

The students in this program are provided with a pass which entitles them to attend all the concerts of the Tanglewood Summer Music Festival *free of charge.*

While this is a joint program, stressing the interdependence between performance and educated listening, students who do not wish to enroll for Applied Music Study may enroll in the Listening and Analysis Seminar alone. Students may *not* enroll in the Applied Music Study portion of this program alone.

*Yo-Yo Ma in a master class at the Boston University Tanglewood Institute.*

## Application Instructions

To be considered for admission you must (1) submit your application and fee payable to Boston University Tanglewood Institute and (2) audition in person or by tape.

**Application fee:** The application fee is $40.

**Deadlines:** March 13, 1989, is the application deadline for priority admission. Applications received after March 13, 1989, will be reviewed and considered if space is available.

Please refer to the application form regarding the following:

**Items 1–9:** Please print or type the information requested. Do not leave any lines blank without explanation.

**Item 10:** Please fill out, completely, the Scholarship Application on reverse side of the form if you are applying for scholarship. *No Scholarship Application will be complete without a copy of Federal Tax Form 1040.* This form may be from 1987 or 1988.

**Item 11:** Enter the program and/or seminar for which you are applying. You may apply for more than one program; only one application fee is required.

**Item 12:** Indicate your primary instrument or voice part. If you play a second instrument (or if you are an instrumentalist who sings) we would like to know of your ability. Please indicate if you are interested in doubling on this secondary instrument.

**Items 13 and 14:** Be sure to indicate whether you will audition in person or by tape. Audition instructions (including those for tape) can be found on page 18. Refer to the Audition Schedule and make an appointment for your audition. If you are submitting a taped audition, you may mail your application either with the tape or cross-referenced separately. Mail both application and tape to:

Dr. George T. Riordan, Director
Boston University Tanglewood Institute
855 Commonwealth Avenue
Boston, MA 02215

**Items 15 and 16:** Provide necessary information as applicable.

**Item 17:** Please obtain requested endorsements. Letters of recommendation from your private teacher or others will be welcomed. Also, you may attach to your application your own personal statement, if you wish to do so. This statement could summarize your musical experience and describe your objectives in attending the Boston University Tanglewood Institute. In addition, you may send copies of printed programs in which you performed recently. *COMPOSITION APPLICANTS:* You must send three (3) representative scores of your work.

No application will be complete without all endorsements, or without the applicant's signature at the bottom of the application.

*The eagerness and joy with which the Boston University Young Artists Orchestra absorbed every musical moment gave me great gratification and hope for American youth.*

Leonard Bernstein

## Audition Instructions

*Note:* No audition is necessary when applying *only* for the Listening and Analysis Seminar.

Applicants should choose pieces that demonstrate technical and musical abilities in both (1) slow, sustained melodic lines that indicate quality of tone, phrasing, and intonation, and (2) brisk tempi that indicate technical fluency and articulation.

### Instrumentalists

1. Winds and Brass
   Your audition must include at least three solo works, one of which should be an étude or study written expressly for your instrument. In addition, you should include solo passages from the orchestral repertoire for your instrument.
2. Strings
   Your audition must include at least three solo works, one of which must be a complete sonata movement from the Baroque, Classical, Romantic, or Contemporary era. In addition, you should include solo passages from the orchestral repertoire for your instrument.

3. Percussion
   Your audition must demonstrate proficiency on timpani, snare drum, and a mallet instrument—either marimba, vibraphone, or xylophone.
4. Pianists
   Your audition must include four solo works representative of the Baroque, Classical, Romantic, and Contemporary eras.

Those instrumentalists who audition in person will be asked to sight-read. All instrumental auditions must be played without accompaniment.

### Vocalists

Your audition must demonstrate good diction, accurate pitch, pleasing tone quality, some knowledge of breath control, and a concept of phrasing. Two solo songs (not "pop" tunes, jazz, or rock) will best show these capabilities, but folk songs sung well are acceptable. You must provide your own accompanist.

### Composers

Composition applicants are not required to audition on an instrument. Three representative scores of your work should be submitted in lieu of an audition.

# Scholarship Application

Complete all sections if you are applying for a scholarship. Failure to answer any portion and/or to provide necessary signatures will disqualify the Applicant from consideration. *All information will be kept in strictest confidence.*

**To be completed by applicant.**

_____
Name (please print)

1. Employment earnings:

$_____ $_____ _____
Earnings this year | Earnings last year | Nature of employment

2. Did you pay Federal Income Tax last year? _____ Yes _____ No

$_____
Amount of Federal Tax

3. Financial resources for the coming summer:

$_____ $_____ _____
Cash on hand | Assistance from family | Other financial assistance

4. Have you been the recipient of any scholarship, award, or stipend from any country, state, organization, or individual? _____Yes _____No

   If so, give title of award, period covered, donor, and amount. _____

   _____

5. Are you the recipient of any funds (gift, grant, award, or scholarship) from any country, state, business, organization or individual *specifically* for attendance at the Boston University Tanglewood Institute during 1989? _____Yes _____ No

   If so, give title of award, period covered, donor, and amount. _____

   _____

6. Without a scholarship, will you still be able to attend the Boston University Tanglewood Institute? _____Yes _____No
7. a) Did you live in your parent's/guardian's home for more than two months in the past year? _____Yes _____No

**To be completed by parent/guardian.**

_____
Name of father/guardian

_____ (  )
Street address | City | State | Zip | Telephone number

_____ (  )
Name/address of employer | Telephone number

_____
Name of mother/guardian

_____ (  )
Street address | City | State | Zip | Telephone number

_____ (  )
Name and address of employer | Telephone number

9. Dependents, excluding applicant. Include age, relationship, and note degree of dependency (full or partial). _____

_____

_____

_____

_____

_____

| 10. | Mother/Guardian | Father/Guardian |
|---|---|---|
| Value of real estate | $_____ | $_____ |
| Savings account | $_____ | $_____ |
| Other investments | $_____ | $_____ |

# Boston University Tanglewood Institute

855 Commonwealth Avenue
Boston, Massachusetts 02215

# 1989 Season
# Application for Admission

Applicant— The following items constitute a completed application and must be received by March 13, 1989, for priority admission consideration—

1. $40 application fee. Please make check or money order payable to Boston University Tanglewood Institute.
2. This form, completed, including all recommendations and signatures.
3. Applicants wishing to be considered for a scholarship must complete the reverse side of this form, and include a copy of the 1987 or 1988 Federal Tax Form 1040.
4. Please attach a recent photo of yourself (optional).

**Please print or type**

1. Name _____ (Last / First / Middle / Date of birth)
2. Social Security number _____ Sex ___M ___F
3. Temporary address _____ (Number and street)
   _____ (City / State / Zip)
   (___) _____ (Telephone number)
   Valid until _____ (Mo. / Day / Yr)
4. Permanent address _____ (Number and street)
   _____ (City / State / Zip)
   (___) _____ (Telephone number)
5. To which address should correspondence be sent? _____

_____Clarinet Seminar
_____Empire Brass Seminar Session I
_____Empire Brass Seminar Session II
_____Flute Seminar
_____Harp Seminar
_____Young Artists Orchestra Harpist
_____Applied Music Study/Listening and Analysis Seminar Session I
_____Applied Music Study/Listening and Analysis Seminar Session II
_____Listening and Analysis Seminar Session I
_____Listening and Analysis Seminar Session II

12. Instrument or voice type _____ Years of study _____
13. Will you audition in person? _____ Yes _____ No, by tape
14. If auditioning in person indicate city. _____
    Refer to pages 20–23 in the catalogue.
15. How did you first learn of the Boston University Tanglewood Institute?
    _____
16. Have you ever attended the Boston University Tanglewood Institute?
    _____
    If so, please indicate program and year. _____

Please submit two letters of recommendation that state your

Number and street

City _____ State _____ Zip _____

( ) _____
Telephone number

7. Are you a U.S. citizen? ________ Yes ________ No

8. Present school or position ____________________

Grade/Year ______________ Expected graduation date ________

How old will you be on June 25? _____

9. Present music teacher ____________________

Address ____________________
Number and street City State Zip

10. If you are applying for a scholarship, please fill out the Scholarship Application on the reverse side of this form.

11. What Program/Seminar(s) are you applying for?

Please give order of preference if applying for more than one.

_____Young Artists Instrumental Program

_____Young Artists Quartet Program

_____Young Artists Piano Program Session I

_____Young Artists Piano Program Session II

_____Young Artists Vocal Program

_____Young Artists Composition Program

Please submit two letters of recommendation that state your academic standing and overall achievement from your high school principal, headmaster, guidance counselor, private teacher, or music director. These letters should be included with your application. If the letters must be sent under separate cover, please indicate here the names and titles of people sending recommendations.

____________________

____________________

If accepted into a program of the Boston University Tanglewood Institute, I agree to participate in all activities, including those scheduled on Saturdays and Sundays. I further agree to abide by all rules and regulations.

____________________
Signature of applicant Date

____________________
Signature of parent or guardian
(required if applicant is under twenty-one years of age).

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

Please attach a photo of yourself if you have one.

Boston University Tanglewood Institute
855 Commonwealth Avenue
Boston, Massachusetts 02215

# 1989 Season
# Application for Admission

ent/guardian in the past year? (This includes clothes, medical care, insurance, and so on.) _____Yes _____No

If you answered No to all questions above you may claim yourself financially independent and should substitute your personal information for your parent/guardian information in question 10.

If you answered Yes to one or more of the questions above, you may *not* claim yourself financially independent, and you must have your parent/guardian complete the required financial information.

8. I understand that this application for a scholarship will not be considered until the entire application process has been completed.

Applicant's signature _____ Date _____

Encumbrances on real estate $_____ $_____

Loans $_____ $_____

Taxes $_____ $_____

Other $_____ $_____

NOTE: THIS SCHOLARSHIP APPLICATION IS NOT COMPLETE WITHOUT A COPY OF THE 1987 OR 1988 FEDERAL TAX FORM 1040 FROM THE APPLICANT OR THE APPLICANT'S PARENT/GUARDIAN.

Signature of parent/guardian _____ Date _____

**In-Person Auditions:**

Call the appropriate contact person shown on the Audition Schedule pages. If you have questions, contact:
Boston University Tanglewood Institute
855 Commonwealth Avenue
Boston, Massachusetts 02215
Telephone: 617/353-3386
(Monday–Friday, 9–5 Eastern Time)

**Taped Auditions for All Programs:**

Follow the instructions on page 18 for the program to which you are applying. Please use cassette tape; *no reel-to-reel tape will be accepted.* The tape should be of the best fidelity and carefully recorded.

Begin the tape by announcing "My name is _____. I am applying for the _____ Program of Boston University Tanglewood Institute. Today's date is _____. For my audition I will perform _____." Please identify each composition by title and composer.

*Tapes will not be returned to applicants. Obtain an extra copy if you wish to keep one.*

*Label your tape:* Tanglewood Tape Audition for
_____ Program
Your name and return address
Your instrument or voice type

Wrap your tape or place it in a container. Enter the same labeling information, "Tanglewood Tape Audition for _____" and your name and return address, on the outside of your package.

*Mail to:* Dr. George T. Riordan, Director
Boston University Tanglewood Institute
855 Commonwealth Avenue
Boston, Massachusetts 02215

You may mail your application form with the tape, or you may submit your application in advance. Both must be received at the above address no later than March 13, 1989, for priority admission.

*Percussionists: Please check with contact person about availability of equipment at your site.*

## 1989 Audition Centers and Schedule

### Arizona

Scottsdale (greater Phoenix area), Friday, February 3, 3–6 p.m.
Scottsdale Conference Resort, 7700 East McCormick Parkway
For appointment call Ms. Joy Ross (private residence: 602/949-0400) evenings.

### Arkansas

Little Rock, Sunday, January 29, 5:30–8:30 p.m.
University of Arkansas, Fine Arts Building, 33rd and University
For appointment call Mr. and Mrs. George Thompson (private residence: 501/329-5309).

### California

Los Angeles, Thursday, February 2, Noon–3 p.m.
R.D. Colburn School of the Performing Arts, 3131 S. Figueroa
For appointment call Mr. and Mrs. Robert Young (private residence: 818/991-3082) between 6 and 10 p.m.

San Francisco, Saturday, February 4, Noon–6 p.m.
Davies Symphony Hall, enter stage door.
For appointment call Mr. and Mrs. Raymond Haas (private residence: 415/668-2882).

### Connecticut

Hartford, Saturday, February 25, 1–4 p.m.
Greater Hartford Academy of the Performing Arts,
235 Wethersfield Avenue
For appointment call Ms. Jane Knox (private residence: 203/429-8288) between 6 and 10 p.m.

### Florida

Sarasota, Saturday, February 4, 1–4 p.m.
Florida West Coast Symphony Music Center, 709 N. Tamiami Trail,
by the Van Wezel Performing Arts Hall
For appointment call Ms. Peg Gudemann (private residence: 813/921-3580) after 6 p.m.

Winter Park, Sunday, February 5, 2–5 p.m.
Winter Park High School, 2100 Cummerfield Road
For appointment call Mr. Craig Evans (private residence: 407/380-5056).

### Georgia

Atlanta, Tuesday, January 24, 3–7 p.m.
First Presbyterian Church, 1328 Peachtree Street
For appointment call Anthony or Karen Carere (private residence: 404/396-4825).

### Illinois

Chicago, Wednesday, February 15, 4–7 p.m.
The Music Center of the North Shore, 300 Green Bay Road
For appointment call the Boston University Tanglewood Institute Office (617/353-3386).

### Kentucky

Louisville, Sunday, February 19, 1:30–4:30 p.m.
Youth Performing Arts Center, 1517 S. 2nd Street
For appointment call Ms. Sandra Cherry (private residence: 502/937-6193) after 4 p.m.

**Louisiana**
New Orleans, Friday, January 27, 1–6 p.m.
New Orleans Center for the Creative Arts, 6048 Perrier Street
For appointment call Mr. John Otis or Ms. Alberta Basha, New Orleans Center for the Creative Arts (504/899-0055), between 9 a.m. and 5 p.m.

**Maryland**
Baltimore, Sunday, March 12, 11 a.m.–3 p.m.
Baltimore School for the Arts, 712 Cathedral Street
For appointment call Mr. and Mrs. Michael Wentz (private residence: 301/974-0236).

**Massachusetts**
Boston, Friday, Saturday, and Sunday, March 10, 11, and 12.
Boston University School for the Arts, 855 Commonwealth Avenue
For appointment call the Boston University Tanglewood Institute Office (617/353-3386).

Boston auditions will also be held during the Eastern Division Conference meeting of the Music Educators National Conference, Thursday, Friday, and Saturday, March 3, 4, and 5. For appointment call the Boston University Tanglewood Office (617/353-3386).

**Michigan**
Detroit, Friday, February 17, 2–5 p.m.
Institute of Music and Dance, 200 E. Kirby
For appointment call Mr. or Mrs. Gerald Clark (private residence: 313/273-6716).

Grand Rapids, Tuesday, February 21, 3–6 p.m.
Music Center, Grand Rapids Junior College, 142 Ransom Street (corner of Lyon and Ransom)
For appointment call Mr. and Mrs. Gerald Owens (private residence: 616/949-1624).

Interlochen, Thursday, February 23, 3–6 p.m.
Interlochen Arts Academy
For appointment call Ms. Elizabeth Chryst (616/276-9221 ext. 478) between 9 a.m. and 4:30 p.m.

**Minnesota**
Minneapolis, Saturday, February 18, 1–4 p.m.
MacPhail Center for the Arts, 1128 LaSalle Avenue
For appointment call Mr. and Mrs. Burton Johnson (private residence: 612/436-6788).

**New Jersey**
Summit, Tuesday, March 7, 2–8 p.m.
United Methodist Church, Detorest at Kent Place Boulevard
For appointment call Ms. Nancy Picchi (private residence: 201/761-1271).

**New York**
Albany, Sunday, March 12, Noon–6 p.m.
SUNY, Albany Performing Arts Center
For appointment call Mrs. Fran Robinson (private residence: 518/439-6457).

*Renowned flutist James Galway works with a Flute Seminar student. Each summer various Tanglewood guest artists give master classes to Boston University Tanglewood Institute students.*

Buffalo, Thursday, February 23, 3–6 p.m.
SUNY, Buffalo, 1300 Elmwood Avenue
For appointment call Mr. and Mrs. Joseph Calabrese (private residence; 716/632-2718) between 7 and 10 p.m.

New York City, Saturday and Sunday, February 11, and 12, 10 a.m.–8 p.m.
Carnegie Hall, Suite 852 (studio of Emilia Del Terzo), 154 W. 57th Street
For appointment call Ms. Barbara Feigin (private residence: 914/939-8100).

Rochester, Friday, February 24, 1–4 p.m.
Hochstein School of Music, Plymouth Avenue
For appointment call Ms. Joanna Bassett (private residence: 716/383-0650; please leave message on the answering machine if there is no answer).

**North Carolina**

Raleigh, Wednesday, February 8, 3–7 p.m.
Price Music Center, North Carolina State University
For appointment call Mr. Hernan Murno (private residence: 919/937-2375) or Ms. Marilyn Harrison, Executive Director, Wake County Arts Council (919/755-1010 or 755-6525).

Winston-Salem, Tuesday, February 7, Noon–3 p.m.
North Carolina School of the Arts, 200 Waughton Street
For appointment call Mr. Steven Karidoyanes, Associate Conductor of the Greensboro Symphony Orchestra (919/373-4523 or 919/274-9981).

**Ohio**

Cincinnati, Saturday, February 18, 1–6 p.m.
School for Creative and Performing Arts, 1310 Sycamore Street
For appointment call the Boston University Tanglewood Institute Office (617/353-3386).

Cleveland, Sunday, February 26, 1–5 p.m.
Cleveland Institute of Music, 11021 East Boulevard
For appointment call Mr. and Mrs. Benton Bassett (private residence: 216/228-5743).

**Pennsylvania**
Philadelphia, Thursday, March 9, Noon–6 p.m.
Federal Reserve Bank, Sixth and Arch Streets
For appointment call Ms. Mary Jane Shelly (days: 215/248-8803; evenings: 215/242-0271.

Pittsburgh, Monday, February 27, 2–5 p.m.
Duquesne University School of Music, Forbes Avenue (outbound)
For appointment call Ms. Bonnie Stockhausen (private residence: 412/881-2041) after 4 p.m.

**South Carolina**
Spartanburg, Monday, February 6, 6–9 p.m.
Dorman High School, 1491 W.O. Ezell Boulevard
For appointment contact Mr. John Deliman (9 a.m.–Noon daily: 803/576-4202, ext. 220; 4–10 p.m.: 803/576-8443).

**Texas**
Dallas, Wednesday, January 25, 4:30–7 p.m.
Arts Magnet High School, 2501 Flora
For appointment call Mr. Douglas Cornell (214/220-9121 or 220-0374).

Houston, Thursday, January 26, 4–7 p.m.
High School of the Performing and Visual Arts, 4001 Stanford
For appointment call Mr. Lawrence Anderson (days: 713/522-7811).

**Washington, D.C.**
Saturday, March 11, 9 a.m.–5 p.m.
University of Washington District of Columbia, 4200 Connecticut Avenue
For appointment call Mr. Marc Turgeon (private residence 703/273-4310).

**Wisconsin**
Madison, Sunday, February 19, 3–6 p.m.
University of Wisconsin School of Music, 1621 Humanities Building
For appointment call Ms. Karen Richardson (608/263-3320).

Milwaukee, Thursday, February 16, 4–6 p.m.
Performing Arts Center, 929 North Water Street
For appointment call the Boston University Tanglewood Institute Office (617/353-3386).

## Financial Information and Fee Schedule

June 26–August 23 or June 25–August 20, 1989

*Eight-Week Programs and Seminars*

| | |
|---|---|
| Tuition | $1,480 |
| Residence Hall Room Reservation | 50 |
| Residence Hall (including room, breakfast, and dinner daily) | 1,500 |
| TMC Registration/Activities Fee | 60 |
| **TOTAL** | **$3,090** |

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June 26–August 23, 1989

*Eight-Week Young Artists Instrumental Program*

| | |
|---|---|
| Tuition | $1,180 |
| Residence Hall Room Reservation | 50 |
| Residence Hall (including room, breakfast, and dinner daily) | 1,500 |
| TMC Registration/Activities Fee | 60 |
| **TOTAL** | **$2,790** |

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June 25–August 6, 1989

*Six-Week Young Artists Quartet Program and Harp Seminar*

| | |
|---|---|
| Tuition | $1,330 |
| Residence Hall Room Reservation | 50 |
| Residence Hall (including room, breakfast, and dinner daily) | 1,180 |
| TMC Registration/Activities Fee | 60 |
| **TOTAL** | **$2,620** |

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Session I: June 25–July 22, 1989
Session II: July 23–August 20, 1989

*Four-Week Programs and Seminars*

| | |
|---|---|
| Tuition | $1,080 |
| Residence Hall Room Reservation | 50 |
| Residence Hall (including room, breakfast, and dinner daily) | 770 |
| TMC Registration/Activities Fee | 60 |
| **TOTAL** | **$1,960** |

July 23–August 6, 1989

*Two-Week Clarinet Seminar*

| | |
|---|---|
| Tuition | $ 455 |
| Residence Hall Room Reservation | 50 |
| Residence Hall (including room, breakfast, and dinner daily) | 360 |
| TMC Registration/Activities Fee | 60 |
| **TOTAL** | **$ 925** |

A non-refundable deposit of $250 is required upon receipt of notice of acceptance. This deposit is applicable toward tuition and other fees. Remaining fees are payable in full at registration.

* Tuition for the Listening and Analysis Seminar without Applied Music Study is $630 for a four-week session. All other fees apply.

*Private Lessons*

Designed for students in programs which do not offer private instruction as a part of the curriculum, or for students who wish to study privately on a second instrument. A teacher-placement audition will be required at Tanglewood for those students planning to study privately on a second instrument.

Private lessons are offered in groups of three or six one-hour lessons:

| | |
|---|---|
| Three lessons | $180 |
| Six lessons | 330 |

Instruction is given by members of the Boston Symphony Orchestra and by the faculty from the Boston University School of Music and the Boston University Tanglewood Institute. Cost is *not* included in total program fees listed above.

Note: *Tuition and fees are subject to change by action of the Board of Trustees.*

## Scholarship Information

Scholarships may be awarded to students applying for admission to any of the programs or seminars of the Boston University Tanglewood Institute. Awards are based upon merit and financial need.

Any student wishing to be considered for a scholarship must complete the Institute Scholarship Application, which requires the submission of the family's Federal Tax Form 1040 for 1987 or 1988, or a form with equivalent financial information. Scholarships will be considered at the same time as the application for admission. The deadline for scholarship applications is March 13, 1989.

**The Institute makes every effort to award grants appropriate to each student's need and merit.** In addition to funds available through the Institute, each student is urged to inquire about financial assistance granted through other organizations such as school systems, religious and civic organizations, and local corporations and foundations. Such grants have made it possible for a large number of students to enroll at the Institute each year.

## Registration

All eight-week, six-week, and Session I four-week programs will have registration at the West Street Campus on Sunday, June 25 or Monday, June 26. Registration for Session II four-week and two-week programs will be Sunday, July 23, at West Street Campus.

Attendance may not begin until all fees have been paid. Make checks and money orders payable to Boston University Tanglewood Institute.

**Refunds**

The $40 application fee and $250 deposit are not refundable. Should a student be dismissed or expelled, no refund will be given. Should it be necessary for a student to withdraw, refunds will be made after scholarship funds, deposits for tuition, registration/activities fees, and residence hall room reservation fee are deducted. Refunds for tuition and room/board will be made according to the following schedule:

| | |
|---|---|
| **All eight-week programs, 1989** | |
| Prior to the start of program (before June 25) | 100% |
| During the first week of program (June 25–July 1) | 80% |
| During second week of program (July 2–8) | 70% |
| After second week of program (from July 9) | 0% |
| **All six-week programs beginning June 25, 1989** | |
| Prior to start of program (before June 25) | 100% |
| During first week of program (June 25–July 1) | 70% |
| After first week of program (from July 2) | 0% |
| **All four-week programs beginning June 25, 1989** | |
| Prior to start of program (before June 25) | 100% |
| During the first week of program (June 25–July 1) | 70% |
| After first week of program (from July 2) | 0% |
| **All four-week programs beginning July 23, 1989** | |
| Prior to start of program (before July 23) | 100% |
| During first week of program (July 23–29) | 70% |
| After first week of program (from July 30) | 0% |
| **Two-week program beginning July 23, 1989** | |
| Prior to start of program (before July 23) | 100% |
| Before Wednesday, July 26 | 70% |
| After Wednesday, July 26 | 0% |

The University reserves the right in its sole judgement to make changes of any nature in program, calendar, or academic schedule whenever it is deemed necessary or desirable, including changes in course content, rescheduling of classes with or without extending the academic term, cancelling of scheduled classes and other academic activities, and requiring or affording alternatives for scheduled classes or other academic activities, in any such case giving such notice thereof as is reasonably practicable under the circumstances.

Boston University's policies provide for equal opportunity and affirmative action in employment and admission to all programs of the University.

## Housing

Boston University owns and operates a residence facility for its students. West Street Campus, a sixty-four-acre estate, is located within walking distance of Tanglewood in Lenox, Massachusetts. It contains sprawling lawns, fields, and woodlands, and has recreational facilities for softball, soccer, volleyball, and tennis. Students are housed in dormitory-style buildings and a turn-of-the-century mansion. Most of the rooms are multiple-occupancy. Common rest-room and bath facilities are located on each floor of the residential buildings. Breakfast and dinner are served in a large modern cafeteria. The West Street Campus also includes classroom facilities, practice sheds, and a 300-seat theatre.

Free shuttle bus service is provided for transportation to the Tanglewood grounds.

Students are assigned to a specific residence hall based on their Boston University Tanglewood Institute program, their age, and their sex.

All dormitories are supervised by the Boston University Tanglewood Institute Student Life Staff. These individuals have either recently earned a degree, or are upperclass or graduate students. They are trained and skilled in peer counseling, community dynamics, and crisis intervention. They ensure that campus life is conducive to the positive change and growth of Boston University Tanglewood Institute students.

A small infirmary, with a registered nurse on duty, will be open during regularly scheduled hours on weekdays. The nurse may be consulted on routine medical problems without charge to the student.

In case of a serious medical condition or emergency, a student will be immediately put under the care of a physician, hospital, and/or ambulance service in the Lenox area. The student or parent/guardian is responsible for all charges. There is no medical

*The Boston University Tanglewood Institute is a great place to make new friends.*

insurance available at Tanglewood; therefore if insurance coverage is desired, it should be purchased from an independent agency prior to the student's arrival at Tanglewood.

Breakfast and dinner are included in the residence hall fee. Lunch may be purchased on the Tanglewood grounds or at the snack bar/vending machine facilities at the West Street Campus. A student may obtain a nutritious lunch for approximately $3 to $4 per day.

Menus for breakfast and dinner are planned, taking into account factors of nutrition and appetite, to appeal to the majority of students. Therefore, special dietary requests cannot be fulfilled on an individual basis. There are no cooking facilities available for student use.

Rules and Regulations governing student conduct while enrolled in Boston University Tanglewood Institute programs are given to each student prior to registration at Tanglewood. Infractions of the rules may result in dismissal. If a student is dismissed for violation of the written regulations of the Boston University Tanglewood Institute, no refund will be given. It should be understood that Tanglewood is a center for serious students of music. It is not a summer camp. A student's failure to act appropriately can interfere with the work of other students and prevent them from obtaining maximum benefit from the Tanglewood programs.

**Attendance**

Students are required to remain at Tanglewood through the end of regularly scheduled programs. Those who leave early are subject to the loss of their scholarship and college credit.

## Transportation to Tanglewood

### By Car

Tanglewood is close to the major cities of New England and New York. Follow the Massachusetts Turnpike to Exit 1 (West Stockbridge) or Exit 2 (Lee–Lenox). Signs mark the route to Tanglewood. The main entrance is 1.4 miles west of the center of Lenox; West Street Campus is just .3 mile west of the monument in Lenox, on State Route 183 (West Street).

### By Bus

Lenox and Pittsfield are served by the regularly scheduled buses of Greyhound and New England Trailways from New York City, Albany, and Boston. Service is provided by Bonanza Bus Line from the Port Authority Terminal in New York City and the Greyhound Terminal in Albany.

### By Plane

When this publication went to print, no commercial airline had flights scheduled to Pittsfield, Massachusetts, whose airport is near Tanglewood. Commercial airline service is available to Albany, Boston, Hartford/Springfield, and New York City with bus connections to Lenox.

### By Train

Amtrak travels from Boston to Pittsfield once daily. There is no direct service from New York City to Lenox-Pittsfield. Amtrak does travel from New York to Pittsfield with a change of train at Springfield, Massachusetts. Reservations must be made for both trains.

## Visitors to Tanglewood

Parents, relatives, and friends who plan to visit students during the summer should make room accommodations well in advance of their arrival. During most of the Symphony concert weekends it is impossible to obtain a last-minute reservation in the environs of Tanglewood. Excellent information about the Berkshires, including a complete listing of guest rooms, inns, and motels, may be obtained from:
The Berkshires Visitors Bureau
Berkshire Common
Pittsfield, Massachusetts 01201
1-800/BERKSHR
(if calling from NY, NJ, PA, or any New England state except MA)
413/443-9186
(if calling from any other state)

Neither room reservations nor reservations for concert tickets can be made by Boston University Tanglewood Institute. Tickets for seats in the Music Shed for Boston Symphony Orchestra concerts can be obtained from:
Box Office, Tanglewood
Symphony Hall
Boston, MA 02115
Telephone: 617/266-1492

After June 5, 1989, contact:
Box Office
Tanglewood
Lenox, MA 01240-2498
Telephone: 413/637-1600

During all Boston Symphony concerts, there is a charge for admission to the Tanglewood grounds. For all Tanglewood Music Center events including performances by Boston University Tanglewood Institute ensembles, contributions are requested for the Friends of Music at Tanglewood.

# Faculty Biographies

**Leone Buyse** is a teaching associate at the Boston University School of Music and assistant principal flutist of the Boston Symphony Orchestra. Well known as a recitalist and chamber musician, she performs regularly with the Boston Musica Viva, and has appeared as soloist with l'Orchestre de la Suisse Romande, the San Francisco Symphony, the Rochester Philharmonic, and the Boston Pops Orchestra, of which she is principal flutist.

**Phyllis Curtin** is the Dean of Boston University's School for the Arts, where she is also Professor of Singing. Miss Curtin has sung professionally in the United States, Western Europe, Israel, Australia, and New Zealand, and was a leading soprano for the New York City Opera, the Metropolitan Opera, the Vienna Staatsoper, La Scala, and the Teatro Colon. Since 1963 Miss Curtin has been Artist-in-Residence at Tanglewood. She has also taught at the Aspen Music Festival, and has conducted master classes at a number of universities. She was coordinator of the Voice Department and Opera at the Yale School of Music and master of Branford College before coming to Boston University.

**Doriot Anthony Dwyer** is Adjunct Professor of Music at the Boston University School of Music and principal flutist of the Boston Symphony Orchestra. Ms. Dwyer graduated from the Eastman School of Music and has received the following honors and appointments: Doctor of Music, Harvard University; Sanford Fellowship, Yale University; and Visiting Professor, University of California at Davis.

**The Empire Brass,** winner of the 1976 Naumburg Chamber Music Award and the 1980 Harvard Musical Association Prize, began its career with a performance at the First Annual New York Brass Conference. The group has given special performances for Queen Elizabeth, the President of the United States, Carnegie Hall's Ninetieth Anniversary, and on national television. They have performed with numerous orchestras, including the Chicago Symphony, the Boston Symphony, and the Minnesota Orchestra. Annual tours to Europe and Japan include cities such as Berlin, Paris, Amsterdam, Brussels, Moscow, Oslo, and Tokyo. The ensemble has recorded over twenty albums, and can be heard on Angel/EMI, Sine Qua Non, and Columbia. The Empire Brass is Quintet-in-Residence at Boston University.

**Jeanne Kierman Fischer** is a graduate of Oberlin College, the New York Dalcroze School, and the New England Conservatory; her principal piano studies have been with William Masselos, Miles Mauney, and Victor Rosenbaum. As pianist with the Alcott Ensemble and with the Fischer Duo, Ms. Fischer has

appeared in concert under sponsorship by the Vermont and the New Hampshire Councils on the Arts and by the New England Foundation. Ms. Fischer has been featured on Vermont and New Hampshire Public Television, and is presently on the Arts MidWest touring roster. On the piano and theory faculty of Dartmouth College from 1977 to 1987, Ms. Fischer is currently teaching instrumental accompanying and chamber music at the Oberlin Conservatory of Music.

**Norman Fischer,** cellist and chamber musician, is currently on the faculty of the Oberlin Conservatory of Music. He appears in recital with the Fischer Duo and was also the cellist with the Concord String Quartet throughout its illustrious sixteen-year career. Mr. Fischer has concertized extensively in the United States and abroad and has received numerous accolades including the Naumburg Chamber Music Award, several Grammy nominations, an Emmy Award, and notices of distinction from *Stereo Review, Record World, Stereo, Saturday Review,* and the *New York Times.*

**Joan Heller,** soprano, is chairman of the Voice Department at the Boston University School of Music, and director of the Young Artists Vocal Program. Concurrent with her teaching, she has an active solo career in traditional and avant-garde music. She is one of the founding members of COLLAGE Contemporary Ensemble in Boston. She has sung under the direction of such notable conductors as Seiji Ozawa, Gunther Schuller, Michael Tilson Thomas, and Arthur Weisberg. She has recorded for Composers Recordings (CRI), Golden Crest, Inner City, RCA/Pablo, Sonory, and UNI-PRO.

**Maria Clodes Jaguaribe** is a member of the piano faculty at the Boston University School of Music. A native of Brazil, Ms. Jaguaribe graduated from the Conservatory of Music in Rio de Janeiro and continued her studies in Austria, Germany, and England. After coming to the United States, she received her Doctor of Musical Arts degree at Boston University. Her numerous performances include recitals during the Salzburg Festival, at the Concertgebouw in Amsterdam and Carnegie Hall in New York City. She has appeared as soloist with the Denver and Cincinnati Symphony Orchestras and the London Philharmonic Orchestra, among others. In addition, to her numerous concert appearances, Ms. Jaguaribe has recorded for Telefunken-Decca Records.

**Lucile Lawrence,** recitalist and soloist with orchestras and leading chamber groups, is head of the Harp Department at the Boston University School of Music. Her *Method for the Harp,* written in collaboration with Carlos Salzedo, is used by leading teachers here and abroad. Her former students hold leading positions in orchestras, and appear as soloists and chamber musicians. For several years Miss Lawrence has been a judge at the International Harp Contest in Israel, and is National Past President of the American Harp Society.

**Steven Lipsitt** is Conductor of the Boston University School of Music Chorus and Concert Choir, and is on the orchestral conducting faculty at the New England Conservatory. He has been Assistant Conductor of the American Symphony Orchestra, Associate Conductor at the Kennedy Center Opera House, and Guest Conductor of the Hudson Valley Philharmonic and the Spokane Symphony Orchestra. He has also served as the director of the New Haven Chorale, the Yale Chamber Orchestra, and the Yale Russian Chorus. Mr. Lipsitt holds degrees from Yale College and the Yale School of Music, and has studied at the Tanglewood Music Center and the Pierre Monteux School for conductors.

**The Muir String Quartet** is recipient of both the Naumburg Chamber Music Award and First Prize in the Evian International String Quartet Competition. The Quartet performs extensively in Europe, Australia, and the United States. Their first recording for EMI Records, Cesar Franck's *Quintet for Piano and Strings,* received the coveted *Grand Prix de l'Academie du Disque Française Musique de Chambre.* The Muir String Quartet is in residence at the Boston University School of Music.

**Eiji Oue** is Music Director of the Greater Boston Youth Symphony Orchestra (GBYSO) and Associate Conductor of the Buffalo Philharmonic. He has served as Music Director of the Boston Mozarteum Chamber Orchestra and the Empire State Youth Orchestra. As guest conductor, he has made appearances with numerous orchestras including the Springfield (MA) Symphony, the Oakland Symphony, and the St. Louis Symphony Orchestra. A native of Hiroshima, Japan, Mr. Oue studied at the Toho School of Music and the New England Conservatory. Mr. Oue attended the Tanglewood Music Center in 1980; in 1981, he won the Hans Haring First Prize in the Salzburg Conducting Competition. In the summer of 1985, Mr. Oue conducted the GBYSO on a six-concert European tour. Later that summer,

with Leonard Bernstein, he conducted the European Community Youth Orchestra in a concert tour of Athens, Hiroshima, Budapest,and Vienna. This marks his fifth season as principal conductor of the Young Artists Orchestra.

**Robert Sirota** is the Director of the Boston University School of Music, where he serves as Co-Director of the Music of the Twentieth Century concert series. Dr. Sirota pursued his early studies at the Juilliard School and holds a Bachelor of Music degree in piano and composition from Oberlin Conservatory. After study in France with Nadia Boulanger, he received his doctorate from Harvard University, where his teachers were Earl Kim and Leon Kirchner. Widely known as a composer and conductor, he has been granted fellowships by the National Endowment for the Arts, the Thomas J. Watson Foundation, and the John Simon Guggenheim Foundation.

**Victoria Ressmeyer Sirota** is on the music theory and organ faculties at Boston University. She earned her Bachelor of Music degree from Oberlin Conservatory, a Doctor of Musical Arts Degree from Boston University, and was a postdoctoral Fellow at Radcliffe's Bunting Institute from 1984 to 1985. Dr. Sirota concertizes and lectures extensively, and her performances and interviews have been featured on nationally and internationally syndicated broadcasts. She has received grants from, among others, the Woodrow Wilson Foundation, Oberlin College, and the *Deutscher Akademischer Austauschdienst* for her research on the music of Fanny Mendelssohn Hensel.

**Ethan Sloane,** clarinetist, is Professor of Music and Chairman of the Wind Department at the Boston University School of Music. He holds degrees from the New England Conservatory and Yale University, where he completed his doctorate. The recipient of a coveted Rockefeller grant, Dr. Sloane performed the American premiere of the Krommer *Clarinet Concerto* in New York, as well as premieres of works by Husa and Dallapiccola. He has been an artist participant at the Marlboro Music Festival and is a founder and artistic director of the Hampden-Sydney Festival in Virginia, now in its ninth season. A frequent guest artist with string quartets and major American chamber ensembles, he has toured throughout the United States and Canada. His recording of works by Krenek, Milhaud, and Poulenc has been critically acclaimed as "marvelous," and "an absolute winner." He may be heard on Crystal Records and Musique Internationale.

**Roger Voisin** is one of the world's most prominent trumpeters. For over twenty-five years he served as trumpet soloist for the Boston Symphony Orchestra. Through his series of solo albums, many of which included first recordings of various Baroque and Classical works for trumpet, Mr. Voisin greatly influenced the revival of interest in music for brass instruments. He is currently Professor of Music and Chairman of the Department of Brass and Percussion at the Boston University School of Music.

**Jeremy Yudkin,** Assistant Professor at the Boston University School of Music, will direct the Listening and Analysis Seminar. He received his Bachelor and Master of Arts degrees in Classics and Modern Languages at Cambridge University, and his Ph.D. from Stanford University where he was the Steven Fox Memorial Prize winner. Dr. Yudkin taught music and liberal arts in his native England before emigrating to the United States. He was awarded a fellowship from the National Endowment for the Humanities for 1985. He is the author of four books on various aspects of the history of music.

## Administrator Biographies

**George T. Riordan** began his tenure as Director of the Boston University Tanglewood Institute in June 1988. He previously served at the Florida State University School of Music as Assistant to the Dean, director of the 600-student Summer Music Camps, and chairman of the nationally renowned, biennial Festival of New Music. While a faculty member at the University of Montana and Lawrence University he taught oboe, saxophone, music theory, and music history; he received degrees from Michigan State University, Northwestern University, and was awarded the Doctor of Music degree in oboe performance from Florida State University. A former member of the artist faculty of the Brevard Music Center in North Carolina, Dr. Riordan has participated in many summer music festivals, and has performed as a soloist and with orchestras and chamber music ensembles throughout the continent.

**Thomas L. Vignieri** is Associate Director of the Boston University Tanglewood Institute. A native of Kenosha, Wisconsin, he received the Bachelor of Arts degree in piano performance from Carthage College, and he is currently pursuing graduate work in composition at the Boston University School of Music, where he is a student of Charles Fussell. With the Tanglewood Institute since 1986, he has also served as Acting Director, Assistant to the Director of the Young Artists Composition Program, and Stage Manager.

# Boston University Tanglewood Institute Faculty

*Boston University Tanglewood Institute offers instruction with members of the Boston University School of Music faculty and the Boston Symphony Orchestra. Instructors who have participated in the Boston University Tanglewood Institute program during the 1988 season are listed below. The teaching staff is supplemented to meet each season's requirements.*

**Strings**
*Robert Barnes, viola
*Bonnie Bewick, violin
*Marylou Speaker Churchill, violin
*James Cooke, violin
Lisa Crockett, violin
*Roberto Diaz, viola
Nancy DiNovo, violin
*Gerald Elias, violin
*Burton Fine, chamber music
Norman Fischer, chamber music
*Valeria Vilker Kuchment, violin
*Luis Leguia, cello
†Eugene Lehner, chamber music
*Amnon Levy, violin
*Mark Ludwig, viola
*Jonathan Miller, cello
*Ikuko Mizuno, violin
*Mischa Nieland, cello
*Fredy Ostrovsky, violin
*Sheldon Rotenberg, violin
*Todd Seeber, bass
*Vyacheslav Uritsky, violin
*Lawrence Wolfe, bass
*Michael Zaretsky, viola

**Woodwinds**
*Leone Buyse, flute
*Doriot Anthony Dwyer, flute
*Richard Plaster, bassoon
*Matthew Ruggiero, bassoon
*Lois Schaefer, flute
Ethan Sloane, clarinet
*Laurence Thorstenberg, oboe
Alan Weiss, flute

**Brass**
*Norman Bolter, trombone
*Steven Emery, trumpet
Martin Hackelman, horn
*Richard Mackey, horn
Sam Pilafian, tuba
Charles Villarubia, tuba
†Roger Voisin, trumpet
*Jay Wadenpfuhl, horn

**Percussion**
*Thomas Gauger
*Arthur Press
*Charles Smith

**Composition**
Robert Sirota

**Harp**
Lucile Lawrence

**Harpsichord**
Mark Kroll

**Listening and Analysis**
Jeremy Yudkin

**Piano**
Jeanne Fischer, chamber music
Maria Clodes Jaguaribe

**Voice**
Joan Heller

**Vocal Master Classes**
Richard Cassilly
Bill Crofut
Phyllis Curtin
Will Graham
Phyllis Hoffman

**Theory**
Victoria Ressmeyer Sirota

**Empire Brass**
†Rolf Smedvig, trumpet
Jeff Curnow, trumpet
Martin Hackelman, horn
Scott Hartmann, trombone
Samuel Pilafian, tuba

**Muir String Quartet**
Peter Zazofsky, violin
Bayla Keyes, violin
Steven Ansell, viola
Michael Reynolds, cello

**Conductors**
*Carl St. Clair
David Hoose
Steven Lipsitt
Eiji Oue, principal
Gene Young

**Teaching Assistants**
Artaria String Quartet
Ray Shows, violin
Nancy Oliveros, violin
Leslie Perna, viola
Roberta Janzen, cello
Atlantic Brass
Joe Foley, trumpet
Kurt Dupuis, trumpet
Bob Rassmussen, horn
John Faieta, trombone
Julian Dixon, tuba
Perrin Allen, opera stage director
Valerie Becker, Listening and Analysis and piano
Mary Bozzuti, voice
William Cutter, voice
Deborah Emery, coach-accompanist
Jane Fiske, piano
Donald Hagar, composition
Paul Kirby, voice
Carolyn Lamont, theory
Daniel Moore, voice
Kathy Nesbitt, piano
Patricia Thom, voice
Marshall Urban, voice
Paul Warner, voice

**Orchestra Managers**
Asadour Santourian, Manager
Gail Samuel, Assistant Manager

*Member of the Boston Symphony Orchestra
†Former member of the Boston Symphony Orchestra

# Tanglewood Music Center

*Leon Fleisher, Artistic Director*
*Gilbert Kalish, Chairman of the Faculty*

*The Fellowship Program*

For experienced performers who have completed most of their formal training and who are at least eighteen years old, the Fellowship Program offers an opportunity for eight weeks of intense rehearsal and performance. The program will invite approximately 145 musicians as Fellows, including instrumentalists, singers, composers, and conductors. One chamber music ensemble (strings, or strings with piano) will also be invited to participate in the program. Those admitted to the program are awarded Fellowships which underwrite the full cost of tuition for the summer. While members are asked to contribute toward the cost of their housing, extra stipends are available to assist with both housing and travel costs where need can be demonstrated.

Instrumentalists in the Fellowship Program perform in orchestra and chamber music. Orchestra concerts are conducted by Seiji Ozawa, Leonard Bernstein, and other conductors participating in the Boston Symphony's Tanglewood Festival, as well as by the Fellows in Conducting. Chamber music studies utilize a faculty of renowned performer/teachers, including the principal players of the Boston Symphony. Singers in the Fellowship Program work with Phyllis Curtin and other vocal music faculty in preparing numerous song and vocal chamber-music recitals. All performers in the Program will participate in Tanglewood's annual Festival of Contemporary Music. Fellows in Composition will work with noted composers Oliver Knussen and Lukas Foss as well as with other visiting composers.

*The Tanglewod Seminars*

The Tanglewood Seminars offer advanced training for singers and conductors, but generally without the requirement of public performance by members. The Phyllis Curtin Seminar for Singers includes four hours of master classes with Miss Curtin each week, as well as classes in language, diction, and repertoire. The Seminar for Conductors, led by Gustav Meier, includes daily classes for a small number of highly qualified young professional conductors, as well as weekly meetings with guest artists.

Admission to any of the above programs is by audition only. Information concerning auditions and other requirements governing admission may be obtained from the Tanglewood Music Center, Symphony Hall, Boston, MA 02115, or by telephone: 617/266-5241.

# Boston University School of Music

The Boston University School of Music thrives in the center of Boston's musical and cultural activities. Just a few transit stops away from the concert halls, theatres, and museums that make Boston an arts center, the six-story School for the Arts building houses the teaching studios and classrooms of many of the region's finest professional musicians, practicing artists, and publishing scholars and composers.

The School of Music combines the intensity of a conservatory with the resources of a liberal arts education. As the first university in the nation to award a baccalaureate degree in music, it is proud to still offer, more than a hundred years later, a professional, private teaching environment combined with the great variety of courses available in a large cosmopolitan university.

The curriculum has been carefully designed with the professional needs of the student in mind. Degrees are offered in performance, history and literature, theory and composition, and music education at the bachelor's, master's, and doctoral levels. There are nearly 300 courses to choose from in the current Bulletin, allowing ample opportunity for specialization and diversity.

The main activity at the School is the making of music. Students perform regularly with ensembles such as the orchestra, chamber orchestra, wind ensemble, jazz ensemble, brass ensemble, percussion ensemble, concert choir, opera theatre, and the two Collegiums in contemporary and early music. In addition, there are some fifty chamber groups at the School.

Students have the chance to hear and work with resident ensembles which include the Empire Brass, the Muir String Quartet—both winners of the Naumburg Chamber Music Award—and Alea III, the contemporary music ensemble. While not all faculty can be mentioned in this space, the roster includes such artists as pianist Anthony di Bonaventura, composer Bernard Rands, and soprano and Dean of the School for the Arts, Phyllis Curtin. Many School of Music Faculty also serve as faculty for the Boston University Tanglewood Institute.

For further information contact Mr. Alan Weiss, Director of Admissions, Boston University School of Music, 855 Commonwealth Avenue, Boston, MA 02215; telephone 617/353-4241.

# Summer Calendar

Tanglewood

1989

# Boston University School of Music

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*"I go to Young Artists Orchestra concerts, and I get absolutely inspired, because they've made a direct connection, personally and as a group, with these works that they're probably playing for the first time. Last summer they did a performance of Schoenberg's 'Five Pieces for Orchestra' that was thrilling, tremendously meaningful. I go to these concerts, and sometimes I really start weeping."*

Peter Serkin,*
*concert pianist*

*"The friendships formed with the instructors and the rich knowledge that they passed on to us created a unique bond which none can understand except through the Tanglewood experience itself. I have never known such feelings of magic and beauty as I experienced this summer; in this atmosphere, the drive to be my best consumed me, and I reached goals I never before believed were achievable."*

Christina McKay
*soprano*

*"Tanglewood was the closest I'd ever come to Utopia—there aren't any words to describe it! I'll never forget it."*

Ann Lin
*violin*

*"The instruction at Tanglewood demanded my best efforts and, as a result, showed me exactly how much I was really capable of. The experience far surpassed my expectations. My playing rapidly developed as a result of the rigorous rehearsal schedule. Also, I made many more friendships than I ever would have expected in such a short period of time."*

Richard Johnston
*trumpet*

*"I really had the best summer of my life. I learned so much about people, in addition to music."*

Grace Hong
*piano*

*"The aspect of Tanglewood which makes people keep coming back is the general love for music that everyone has. This creates an aura around the place which is just incredible. Thanks for enabling me to meet some of the greatest people this summer who will be life-long friends for sure."*

Aimee Feuer
*flute*

*Quoted in the *Boston Globe Magazine*, August 16, 1987.

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# Summer Calendar

Tanglewood

1989

# Rhapsody in green...

JUNE 29 - SEPTEMBER 2

The 1989 Tanglewood season brings a spectacular array of noted guest conductors and soloists, joining the Boston Symphony Orchestra in its annual summer tradition. Listed in this calendar are all of Tanglewood's summer events, including Boston Symphony Orchestra concerts, Tanglewood Music Center programs, the Popular Artist series, special lectures, and other exciting happenings.

Join us for another memorable Tanglewood summer!

## Tanglewood Music Center (TMC)

LEON FLEISHER, Artistic Director

The Tanglewood Music Center–the Boston Symphony Orchestra's summer academy for advanced training in music–offers a variety of educational programs designed to assist outstanding young musicians in their transition from "student" to "professional" standing. Under the guidance of a faculty of recognized performer/teachers, including the principal players of the Boston Symphony Orchestra, these young artists study, rehearse, and perform up to the most rigorous and challenging standards, refining their musicianship and expanding their knowledge of the standard and contemporary repertoire.

THE FELLOWSHIP PROGRAM enrolls the most brilliant young professional musicians, ranging in age from 18 to 35, from the United States and abroad. These gifted instrumentalists, singers, conductors, and composers combine their talents each week throughout the summer to present vocal music, chamber music, and orchestra concerts.

THE BOSTON UNIVERSITY TANGLEWOOD INSTITUTE (BUTI), operated by Boston University since 1966, enrolls high-school-aged musicians and others for additional training at Tanglewood. Today more than 300 young people take part in the eleven different programs offered by the Institute. BUTI students also offer concert performances throughout the summer.

Most Tanglewood Music Center concerts are held in the Theatre-Concert Hall or Chamber Music Hall. Seats are unreserved and available for a contribution of $5 ($6 for orchestra concerts). Tanglewood Friends are admitted without charge.

# Festival of Contemporary Music (TMC)

JULY 29 - AUGUST 5

The music of our own time is spotlighted at Tanglewood during the Tanglewood Music Center's annual Festival of Contemporary Music. FCM programs are coordinated by composer/conductor Oliver Knussen and feature a bracing mix of 20th-century classics, works being heard for the first time, and other new works now taking their place in the literature. Included will be several works by 1989 Composer-in-Residence Lukas Foss, and a series of four Electro-Acoustic Preludes – glimpses into the new sounds being created by composers with the aid of computers and synthesizers – organized by composer Tod Machover.

Seats for these concerts are unreserved and are available to the public one hour before concert time for a $5 contribution for chamber music programs and $6 for orchestra programs. Seats for the Thursday, August 3, and the Saturday-evening, August 5, concerts are reserved and available through the Tanglewood Box Office, (413) 637-1940. Tanglewood Friends are admitted to all FCM concerts except Thursday and Saturday evening without additional charge.

The Festival of Contemporary Music is supported by a gift from Dr. Raymond and Hannah H. Schneider.

## Talks and Walks

Talks and Walks is an annual series of six lectures presented by guest artists and members of the Tanglewood family. Advance reservations are available exclusively to Friends of Tanglewood. The full series of Talks and Walks may be purchased for $18; individual tickets are $3.50. If you are not a Friend of Tanglewood, you may purchase a ticket only on the day of the program on a space-available basis at the Tanglewood Tent between 12:30 and 1:00pm. The cost is $5 per ticket.

## Special Lectures on Aaron Copland

A lecture series and round-table discussion on Aaron Copland and his music are offered free of charge to those attending the Sunday-afternoon concerts on July 16, July 30, and August 6. Given by Copland scholar Vivian Perlis and BSO Musicologist and Program Annotator Steven Ledbetter, the one-hour lectures will culminate in a round-table discussion on August 20. On this occasion, Composer-in-Residence Lukas Foss, Leonard Bernstein, and others will join Ms. Perlis and Mr. Ledbetter. Seating is on a first-come, first-served basis.

# Other Concerts at Tanglewood

The Boston Symphony Orchestra, in association with Tea Party Concerts, will once again offer special concerts at Tanglewood featuring popular music performers. Enjoy an Independence Day concert with Pete Seeger and Arlo Guthrie; two Popular Artist concerts, Little Feat on July 24 and Diana Ross on August 28; and a two-day Jazz Festival September 1 and 2. The Jazz Festival will feature Betty Carter, Ray Charles, Ella Fitzgerald, the Dizzy Gillespie Quintet, and the Modern Jazz Quartet.

Shed tickets for the Independence Day festivities are $20.50 and $18, with adult lawn tickets at $15.50. Lawn tickets for children 12 and under are $8.50. Shed tickets for Little Feat are $18, with lawn tickets at $15.50. Diana Ross tickets are $28 and $23 each, with lawn tickets at $18. Jazz Festival tickets are $28 and $23, with lawn tickets at $15.50. Tickets are available through Ticketmaster and at the Tanglewood Box Office.

# Berkshire Day

On Saturday, July 22, Tanglewood opens its gates to the people of the Berkshires for a special free Tanglewood Music Center concert and Open House. All year-round Berkshire residents will be admitted free of charge to the 2pm performance in the Theatre-Concert Hall, as a sign of our appreciation.

# Lawn Information

Undated lawn tickets for both regular Tanglewood concerts and concerts designated as Special Events may be purchased in advance at the Tanglewood Box Office. Regular lawn tickets for the Music Shed and Theatre-Concert Hall are not valid for Special Events. Lawn tickets may not be ordered by telephone or mail.

Thanks to a grant from TDK, the world's largest manufacturer of audio and video tape, children can enjoy Tanglewood free of charge. These lawn tickets are available to children under the age of 12 and can be obtained by a parent or guardian on the day of the concert from the Tanglewood Box Office. Up to four free children's lawn tickets are offered per parent/guardian per concert, but please note that children admitted without charge must sit with their parent/guardian on the lawn, and that children under the age of five *must* be seated toward the rear of the lawn. Please note, too, that children under the age of five are not permitted in the Koussevitzky Music Shed or the Theatre during concerts.

This policy does not extend to July 4, Jazz or Popular Artist concerts, or to groups of children. Organized children's groups (15 or more) should contact Group Sales at Symphony Hall in Boston, (617) 266-1492, for special rates.

# Tanglewood

SEIJI OZAWA, Music Director

## June

**THURSDAY, JUNE 29**

**8:30 PM, THEATRE-CONCERT HALL**
BENEFIT RECITAL—BUTI
**LESLIE PARNAS**, cello
**MALCOLM FRAGER**, piano
To benefit The Bernard Kadanoff Scholarship Fund
Music of Schumann, Brahms, and Shostakovich
Ticket prices for this recital: $18.00, $15.00, and $12.50

**FRIDAY, JUNE 30**

**2:30 PM, THEATRE-CONCERT HALL**
OPENING EXERCISES
(admission free; open to the public)

**8:30 PM, THEATRE-CONCERT HALL**
**BOSTON SYMPHONY CHAMBER PLAYERS**
**MEMBERS of the JULLIARD STRING QUARTET**
**GILBERT KALISH**, piano
Music of Mozart and Copland

## July

**SATURDAY, JULY 1**

**8:30 PM, THEATRE-CONCERT HALL**
**MEMBERS of the JULLIARD STRING QUARTET**
**GILBERT KALISH**, piano
Music of Mozart and Brahms

**SUNDAY, JULY 2**

**2:30 PM, THEATRE-CONCERT HALL**
**BOSTON SYMPHONY CHAMBER PLAYERS**
**MEMBERS of the JULLIARD STRING QUARTET**
**GILBERT KALISH**, piano
Music of Mozart, Copland, and Brahms

**MONDAY, JULY 3**

**8:30 PM, THEATRE-CONCERT HALL**
**TANGLEWOOD MUSIC CENTER ORCHESTRA**
**SEIJI OZAWA, LEON FLEISHER,** and **CONDUCTING FELLOWS**, conductors
**SHERMAN WALT**, bassoon
Music of Ravel, Mozart, and Beethoven

**TUESDAY, JULY 4**

**INDEPENDENCE DAY FESTIVITIES**
Gates open at 2:00 PM
Afternoon events begin at 2:30 PM
**LIVINGSTON TAYLOR** and **LOUDON WAINWRIGHT III** at 3:00 PM

**7:00 PM, SHED**
**PETE SEEGER** and **ARLO GUTHRIE**
Fireworks to follow concert

**WEDNESDAY, JULY 5**

**8:30 PM, THEATRE-CONCERT HALL**
Sonata Recital—TMC Fellows

**THURSDAY, JULY 6**

**8:30 PM, THEATRE-CONCERT HALL**
(SPECIAL EVENT)
**THE KING'S SINGERS**
'Music from Four Centuries'

**FRIDAY, JULY 7**

**7:00 PM, SHED**
PRELUDE
**EMANUEL AX**, piano
**MEMBERS of the BOSTON SYMPHONY ORCHESTRA**
Music of Haydn and Dvořák

**9:00 PM, SHED** (SPECIAL EVENT)
**BOSTON SYMPHONY ORCHESTRA**
**SEIJI OZAWA**, conductor
**André Watts**, piano
Music of Copland, Saint-Saëns, and Beethoven

**SATURDAY, JULY 8**

**10:30 AM, SHED**
OPEN REHEARSAL (Sunday program)

**2:00 PM, THEATRE-CONCERT HALL**
Song Recital celebrating Phyllis Curtin's 25 years of teaching at Tanglewood, with Vocal Alumni of the Tanglewood Music Center
(admission free; open to the public)

**SATURDAY, JULY 8** (continued)

**8:30 PM, SHED**
**BOSTON SYMPHONY ORCHESTRA**
**SEIJI OZAWA**, conductor
Mahler Symphony No. 8

**SUNDAY, JULY 9**

**10:00 AM, THEATRE-CONCERT HALL**
Chamber Music—TMC Fellows

**2:30 PM, SHED**
**BOSTON SYMPHONY ORCHESTRA**
**ROGER NORRINGTON**, conductor
**Emanuel Ax**, piano
All-Mozart Program

**8:30 PM, THEATRE-CONCERT HALL**
**BUTI YOUNG ARTISTS ORCHESTRA**
**ROGER NIERENBERG**, conductor
Music of Wagner, Chávez, Handel, and Beethoven

**MONDAY, JULY 10**

**8:30 PM, THEATRE-CONCERT HALL**
**TANGLEWOOD MUSIC CENTER ORCHESTRA**
**ROGER NORRINGTON** and **CONDUCTING FELLOWS**, conductors
Music of Mendelssohn, Stravinsky, and Beethoven
Sponsored by Bank of New England, West

**TUESDAY, JULY 11**

**8:30 PM, SHED** (SPECIAL EVENT)
**BOSTON POPS ORCHESTRA**
**JOHN WILLIAMS**, conductor

**WEDNESDAY, JULY 12**

**8:30 PM, THEATRE-CONCERT HALL**
Sonata Recital—TMC Fellows

**THURSDAY, JULY 13**

**12:00 PM, TENT**
TALKS AND WALKS
**LUKAS FOSS**, composer and conductor

**8:30 PM, THEATRE-CONCERT HALL**
**MITSUKO UCHIDA**, piano
Music of Schuben and Debussy

**FRIDAY, JULY 14**

**7:00 PM, SHED**
PRELUDE
**MALCOLM LOWE**, violin
**BEHJAMIN PASTERNACK**, piano
**MEMBERS of the BOSTON SYMPHONY ORCHESTRA**
Music of Chousson

**9:00 PM, SHED**
**BOSTON SYMPHONY ORCHESTRA**
**SEIJI OZAWA**, conductor
**Merle Ewing**, mezzo-soprano
**Mitsuko Uchida**, piano
**Tanglewood Choir, John Oliver**, conductor
Celebrating the Bicentennial of the French Revolution
Music of Berlioz, Ravel, and Offenbach
Sponsored by GE Plastics

**SATURDAY, JULY 15**

**10:30 AM, SHED**
OPEN REHEARSAL (Sunday program)

**2:00 PM, CHAMBER MUSIC HALL**
Chamber Music—BUTI Young Artists

**8:30 PM, SHED**
**BOSTON SYMPHONY ORCHESTRA**
**JESUS LÓPEZ-COBOS**, conductor
**Rudolf Firkusny**, piano
Music of Schubert, Beethoven, and Dvořák

**SUNDAY, JULY 16**

**10:00 AM, THEATRE-CONCERT HALL**
Chamber Music—TMC Fellows

**1:00 PM, THEATRE-CONCERT HALL**
Special Lecture on Aaron Copland and his Music

**2:30 PM, SHED**
**BOSTON SYMPHONY ORCHESTRA**
**LUKAS FOSS**, conductor
**James Galway**, flute
Music of Beethoven, Tchaikovsky, Foss, and Copland

**8:30 PM, THEATRE-CONCERT HALL**
**TANGLEWOOD MUSIC CENTER ORCHESTRA**
**JOSEPH SILVERSTEIN, GUSTAV MEIER,** and **CONDUCTING FELLOWS**, conductors
Music of Mozart, Bartók, and others

**MONDAY, JULY 17**

**8:30 PM, CHAMBER MUSIC HALL**
Vocal Recital—TMC Fellows

**TUESDAY, JULY 18**

**8:30 PM, THEATRE-CONCERT HALL**
Chamber Music—TMC Fellows

**WEDNESDAY, JULY 19**

**8:30 PM, CHAMBER MUSIC HALL**
Chamber Music—BUTI Young Artists

**THURSDAY, JULY 20**

**12:00 PM, TENT**
TALKS AND WALKS
**ANDREW PINCUS**, Berkshire Eagle Music Critic

**8:30 PM, THEATRE-CONCERT HALL**
**KRONOS QUARTET**
Music of Zorn, Volans, Piazzolla, Hemphill, Pärt, and Reich

**FRIDAY, JULY 21**

**7:00 PM, SHED**
PRELUDE
**TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER**, conductor
Music of Brahms and Copland

**9:00 PM, SHED**
**BOSTON SYMPHONY ORCHESTRA**
**ANDREW DAVIS**, conductor
**Pinchas Zukerman**, violin
Music of Beethoven and Strauss

**SATURDAY, JULY 22**

**10:30 AM, SHED**
OPEN REHEARSAL (Sunday program)

**1:15 PM, THEATRE-CONCERT HALL**
BERKSHIRE DAY
Guided tour of the grounds

**2:00 PM, THEATRE-CONCERT HALL**
BERKSHIRE DAY
**BUTI YOUNG ARTISTS ORCHESTRA**
**LEON FLEISHER**, conductor
Program to include Schubert 'Unfinished' Symphony and Mussorgsky/Ravel 'Pictures at an Exhibition'

**8:30 PM, SHED**
**BOSTON SYMPHONY ORCHESTRA**
**CHARLES OUTOIT**, conductor
**Joshua Bell**, violin
Music of Rossini, Lalo, and Stravinsky

**SUNDAY, JULY 23**

**10:00 AM, THEATRE-CONCERT HALL**
Chamber Music—TMC Fellows
Sponsored by Lincoln & Therese Filene Foundation

**2:30 PM, SHED**
**BOSTON SYMPHONY ORCHESTRA**
**CHARLES OUTOIT**, conductor
**Soloists to be announced**
**Tanglewood Festival Chorus, John Oliver**, conductor
All-Schubert Program

**8:30 PM, THEATRE-CONCERT HALL**
**TANGLEWOOD MUSIC CENTER ORCHESTRA**
**KURT SANDERLING** and **CONDUCTING FELLOWS**, conductors
Music of Beethoven, Sibelius, and Brahms

**MONDAY, JULY 24**

**7:00 PM, SHED**
POPULAR ARTISTS SERIES
**LITTLE FEAT** with special guest **MELISSA ETHERIDGE**

**TUESDAY, JULY 25**

**8:30 PM, CHAMBER MUSIC HALL**
Vocal Recital—TMC Fellows

**WEDNESDAY, JULY 26**

**8:30 PM, THEATRE-CONCERT HALL**
Chamber Music—TMC Fellows

**THURSDAY, JULY 27**

**12:00 PM, TENT**
TALKS AND WALKS
**MATTHEW RUGGIERO**, BSO Assistant Principal Bassoonist

**8:30 PM, THEATRE-CONCERT HALL**
**TAKÁCS STRING QUARTET**
Music of Haydn, Ourko, and Dvořák

**FRIDAY, JULY 28**

**7:00 PM, SHED**
PRELUDE
**MEMBERS of the BOSTON SYMPHONY ORCHESTRA**
Music of Brahms

**9:00 PM, SHED**
**BOSTON SYMPHONY ORCHESTRA**
**YURI EMIRKANOV**, conductor
**Frank Peter Zimmermann**, violin
Music of Liadov, Prokofiev, and Sibelius

**SATURDAY, JULY 29**

**10:30 AM, SHED**
OPEN REHEARSAL (Copland Symphony No. 3)

**2:00 PM, THEATRE-CONCERT HALL**
FESTIVAL OF CONTEMPORARY MUSIC
TMC Fellows
Music of Foss and Copland

**8:30 PM, SHED**
**BOSTON SYMPHONY ORCHESTRA**
**YURI TEMIRKANOV**, conductor
**John Lill**, piano
Music of Copland, Prokofiev, and Tchaikovsky

**SUNDAY, JULY 30**

**10:00 AM, THEATRE-CONCERT HALL**
FESTIVAL OF CONTEMPORARY MUSIC
TMC Fellows
Music of Webern, LeBaron, and Wolpe

**1:00 PM, THEATRE-CONCERT HALL**
Special Lecture on Aaron Copland and his Music

**2:30 PM, SHED** (SPECIAL EVENT)
**BOSTON SYMPHONY ORCHESTRA**
**EDUARDO MATA**, conductor
**Itzhak Perlman**, violin
Music of Tchaikovsky and Copland

**8:30 PM, THEATRE-CONCERT HALL**
FESTIVAL OF CONTEMPORARY MUSIC
TMC Fellows
Music of Saariaho, Schnittke, and Mosko

**MONDAY, JULY 31**

**7:30 PM, CHAMBER MUSIC HALL**
**ELECTRO-ACOUSTIC PRELUDE I**

**8:30 PM, THEATRE-CONCERT HALL**
FESTIVAL OF CONTEMPORARY MUSIC
TMC Fellows
**JOEL KROSNICK**, cello
**GILBERT KALISH**, piano
Music of Yun, Firsova, Wolpe, and Shapey

## August

**TUESDAY, AUGUST 1**

**7:30 PM, CHAMBER MUSIC HALL**
**ELECTRO-ACOUSTIC PRELUDE II**

**8:30 PM, THEATRE-CONCERT HALL**
FESTIVAL OF CONTEMPORARY MUSIC
**BOSTON SYMPHONY CHAMBER PLAYERS**
**LISA SAFFER**, soprano
**GILBERT KALISH**, piano
Music of Copland, Kirchner, and Knussen

**WEDNESDAY, AUGUST 2**

**7:30 PM, CHAMBER MUSIC HALL**
**ELECTRO-ACOUSTIC PRELUDE III**

**8:30 PM, THEATRE-CONCERT HALL**
FESTIVAL OF CONTEMPORARY MUSIC
**TANGLEWOOD MUSIC CENTER ORCHESTRA**
**OLIVER KNUSSEN**, conductor
Music of Watrous, Stravinsky, Smirnov, Copland, and Foss

**THURSDAY, AUGUST 3**

**12:00 PM, TENT**
TALKS AND WALKS
**MARIN ALSOP**, Conductor

**7:30 PM, CHAMBER MUSIC HALL**
**ELECTRO-ACOUSTIC PRELUDE IV**

**8:30 PM, THEATRE-CONCERT HALL**
FESTIVAL OF CONTEMPORARY MUSIC
**BOSTON MUSICA VIVA**
**RICHARD PITTMAN**, conductor
**Yo-Yo Ma**, cello
Music of Copland, Foss, and Gruber

**FRIDAY, AUGUST 4**

**7:00 PM, SHED**
PRELUDE
**JOEL KROSNICK**, cello
**GILBERT KALISH**, piano
**MEMBERS of the BOSTON SYMPHONY ORCHESTRA**
Music of Debussy and Ravel

**9:00 PM, SHED**
**BOSTON SYMPHONY ORCHESTRA**
**JEFFREY TATE**, conductor
**Maria João Pires**, piano
Music of Ravel, Mozart, and Bizet

**SATURDAY, AUGUST 5**

**10:30 AM, SHED**
OPEN REHEARSAL (Sunday program)

**2:00 PM, THEATRE-CONCERT HALL**
**BUTI YOUNG ARTISTS ORCHESTRA**
**DAVID HOOSE**, conductor

**SATURDAY, AUGUST 5** (continued)

**8:30 PM, SHED**
FESTIVAL OF CONTEMPORARY MUSIC
**BOSTON SYMPHONY ORCHESTRA**
**SEIJI OZAWA**, conductor
**Peter Serkin**, piano
Music of Gabrieli, Schoenberg, and Beethoven
Sponsored by Country Curtains and the Red Lion Inn

**SUNDAY, AUGUST 6**

**10:00 AM, THEATRE-CONCERT HALL**
Chamber Music—TMC Fellows

**2:30 PM, SHED**
**BOSTON SYMPHONY ORCHESTRA**
**TREVOR PINNOCK**, conductor
**Cho-Liang Lin**, violin
Music of Mozart and Haydn

**8:30 PM, CHAMBER MUSIC HALL**
Vocal Recital—TMC Fellows

**MONDAY, AUGUST 7**

**8:30 PM, CHAMBER MUSIC HALL**
Chamber Music—BUTI Young Artists

**TUESDAY, AUGUST 8**

**8:30 PM, THEATRE-CONCERT HALL**
Chamber Music—TMC Fellows

**WEDNESDAY, AUGUST 9**

**8:30 PM, THEATRE-CONCERT HALL**
**JORMA HYNNINEN**, baritone
**RALF GOTHONI**, piano
Schubert 'Winterreise'

**THURSDAY, AUGUST 10**

**12:00 PM, TENT**
TALKS AND WALKS
**BRIAN MATTHEWS**, Bass

**FRIDAY, AUGUST 11**

**7:00 PM, SHED**
PRELUDE
**EMANUEL AX**, piano
**YO-YO MA**, cello
**MEMBERS of the BOSTON SYMPHONY ORCHESTRA**
Music of Brahms

**9:00 PM, SHED**
**LONDON CLASSICAL PLAYERS**
**ROGER NORRINGTON**, conductor
All-Beethoven Program

**SATURDAY, AUGUST 12**

**10:30 AM, SHED**
OPEN REHEARSAL (Sunday program)

**2:00 PM, THEATRE-CONCERT HALL**
FELLOWSHIP PROGRAM
Ensemble-In-Residence:
**THE NEW ZEALAND STRING QUARTET**

**8:30 PM, SHED**
**BOSTON SYMPHONY ORCHESTRA**
**SEIJI OZAWA**, conductor
Honegger 'Joan of Arc at the Stake' (semi-staged)

**SUNDAY, AUGUST 13**

**10:00 AM, THEATRE-CONCERT HALL**
Chamber Music—TMC Fellows

**2:30 PM, SHED**
**BOSTON SYMPHONY ORCHESTRA**
**JEFFREY TATE**, conductor
**Yo-Yo Ma**, cello
Music of Berlioz, Elgar, and Mendelssohn

**8:30 PM, CHAMBER MUSIC HALL**
Vocal Recital—TMC Fellows

**MONDAY, AUGUST 14**

**8:30 PM, THEATRE-CONCERT HALL**
**TANGLEWOOD MUSIC CENTER ORCHESTRA**
**JEFFREY TATE** and **CONDUCTING FELLOWS**, conductors
Program to include Bruckner Symphony No. 9

**TUESDAY, AUGUST 15**

**8:30 PM, THEATRE-CONCERT HALL**
Chamber Music—BUTI Young Artists

**WEDNESDAY, AUGUST 16**

**8:30 PM, THEATRE-CONCERT HALL**
(SPECIAL EVENT)
**ALICIA DE LARROCHA**, piano
Albéniz 'Iberia'

**THURSDAY, AUGUST 17**

**12:00 PM, TENT**
TALKS AND WALKS
Members of **CANADIAN BRASS**

**8:30 PM, THEATRE-CONCERT HALL**
FELLOWSHIP PROGRAM
Ensemble-In-Residence:
**THE PEABODY TRIO**

**FRIDAY, AUGUST 18**

**7:00 PM, SHED**
PRELUDE
**MEMBERS of the BOSTON SYMPHONY ORCHESTRA**
**GILBERT KALISH**, piano
Music of Saint-Saëns and Beethoven

**9:00 PM, SHED** (SPECIAL EVENT)
**'A BRASS SPECTACULAR'**
**CANADIAN BRASS** with
**MEMBERS of the BOSTON SYMPHONY ORCHESTRA**
and **NEW YORK PHILHARMONIC**
Music of Monteverdi, Gabrieli, Bach, Sousa, Vaughan Williams, and Beethoven

**SATURDAY, AUGUST 19**

**10:30 AM, SHED**
OPEN REHEARSAL (Sunday program)

**2:00 PM, THEATRE-CONCERT HALL**
**BUTI YOUNG ARTISTS ORCHESTRA** and **CHORUS**
**LARRY RACHLEFF** and **STEVEN LIPSITT**, conductors
Music of Larsen, Ravel, and Poulenc

**8:30 PM, SHED** (SPECIAL EVENT)
**BOSTON SYMPHONY ORCHESTRA**
**SEIJI OZAWA**, conductor
**Jessye Norman**, soprano
All-French Program

**SUNDAY, AUGUST 20**

**10:00 AM, THEATRE-CONCERT HALL**
Chamber Music—TMC Fellows

**1:00 PM, THEATRE-CONCERT HALL**
Special Round-Table Discussion on Aaron Copland and His Music

**2:30 PM, SHED**
**BOSTON SYMPHONY ORCHESTRA**
**LEONARD SLATKIN**, conductor
**Midori**, violin
Music of Stucky, Copland, and Brahms
Endowed by the George W. and Florence N. Adams Fund

**8:30 PM, THEATRE-CONCERT HALL**
**TANGLEWOOD MUSIC CENTER ORCHESTRA**
**CONDUCTING FELLOWS**, conductors

**MONDAY, AUGUST 21**

**8:30 PM, CHAMBER MUSIC HALL**
Vocal Recital—TMC Fellows

**WEDNESDAY, AUGUST 23**

**2:00 PM**
**TANGLEWOOD ON PARADE**
Gates open at 2:00 PM
Afternoon events begin at 2:30 PM

**8:30 PM, SHED** (SPECIAL EVENT)
**GALA CONCERT**
**BOSTON SYMPHONY ORCHESTRA** and **TANGLEWOOD MUSIC CENTER ORCHESTRA**
**LEONARD BERNSTEIN** and **JOHN WILLIAMS**, conductors
Program to include Tchaikovsky Symphony No. 4
Fireworks to follow concert

**THURSDAY, AUGUST 24**

**8:30 PM, THEATRE-CONCERT HALL**
(SPECIAL EVENT)
**BEAUX ARTS TRIO**
Music of Haydn, Shostakovich, Copland, and Mendelssohn

**FRIDAY, AUGUST 25**

**8:00 PM, SHED**
**EMANUEL AX**, piano
**YO-YO MA**, cello
All-Beethoven Program

**SATURDAY, AUGUST 26**

**10:30 AM, SHED**
OPEN REHEARSAL (Sunday program)

**8:30 PM, SHED**
**BOSTON SYMPHONY ORCHESTRA**
**CARL ST. CLAIR**, conductor
**Jorge Bolet**, piano
Music of Tchaikovsky, Liszt, and Mendelssohn

**SUNDAY, AUGUST 27**

**2:30 PM, SHED** (SPECIAL EVENT)
THE SERGE and OLGA KOUSSEVITZKY MEMORIAL CONCERT
**BOSTON SYMPHONY ORCHESTRA**
**LEONARD BERNSTEIN**, conductor
Music of Copland and Shostakovich

**MONDAY, AUGUST 28**

**7:00 PM, SHED**
POPULAR ARTISTS SERIES
**DIANA ROSS**

## September

**FRIDAY, SEPTEMBER 1**

**7:00 PM, SHED**
JAZZ AT TANGLEWOOD
**RAY CHARLES**, with special guests
**BETTY CARTER** and **THE DIZZY GILLESPIE QUINTET**

**SATURDAY, SEPTEMBER 2**

**7:00 PM, SHED**
JAZZ AT TANGLEWOOD
**ELLA FITZGERALD**, with special guest artists
**THE MODERN JAZZ QUARTET**

### How To Purchase Tickets

Ticket prices range from $7 to $46 for regular concerts and from $8 to $55 for Special Events. Tickets for Saturday-morning Open Rehearsals are $9 general admission.

Call Ticketmaster to charge tickets for BSO concerts and Open Rehearsals instantly on a major credit card:

BOSTON (617) 787-8000 NEW YORK CITY (212) 307-7171 OTHER AREAS 1 (800) 877-1414

Or stop by the Tanglewood Box Office located at the main entrance to Tanglewood, West Street, Lenox, MA. The Box Office is open Monday through Saturday from 10:00am to 6:00pm, and through intermission for all BSO concert performances after July 7. Payment may be made by cash, personal check, or major credit card.

For weekly program and ticket information on all Tanglewood concerts and Tanglewood Music Center events, please call the Tanglewood Concert Line at (413) 637-1666. For general information, call (413) 637-1940.

■ — Boston Symphony Orchestra concerts, Special Events, and Popular Artists Series. Ticket prices and purchasing options are listed above.

■ — Tanglewood Music Center concerts, Festival of Contemporary Music, and Talks and Walks. For more information, including ticket prices, see reverse side.

Free parking All programs subject to change Baldwin piano Design: Jaycole Advertising

# Tanglewood

1989

# Rhapsody in green...

The Fourth of July festivities at Tanglewood take on a new dimension this year, as Arlo Guthrie and Pete Seeger join forces for a folk concert perfect for the entire family. Labor Day weekend brings a jazz festival featuring Ray Charles and Ella Fitzgerald.

Itzhak Perlman

Leonard Bernstein

The 1989 Tanglewood season offers a summer full of magnificent music-making in the serene and enchanting beauty of the Berkshire Hills. From chamber music to full orchestral concerts, jazz to opera, vocal recitals to Tanglewood on Parade, the summer is brimming with exciting events. The festivities surrounding Tanglewood's 50th anniversary continue during 1989 with a season-long tribute to Aaron Copland and his long association with the Tanglewood Music Center.

Seiji Ozawa

Jessye Norman

Joining the Boston Symphony Orchestra and Music Director Seiji Ozawa during the summer are returning guest conductors Andrew Davis, Charles Dutoit, Lukas Foss, Jesús López-Cobos, Eduardo Mata, Roger Norrington, Trevor Pinnock, Leonard Slatkin, and Yuri Temirkanov. BSO Assistant Conductor Carl St. Clair returns to lead the orchestra, and British conductor Jeffrey Tate makes his Tanglewood debut. Leonard Bernstein closes the season with the annual Serge and Olga Koussevitzky Memorial Concert, leading the orchestra in Copland's Music for the Theatre and Dance Symphony, and Shostakovich's Symphony No. 5.

Distinguished guest artists making return appearances with the orchestra include pianists Emanuel Ax, Jorge Bolet, Rudolf Firkusny, Peter Serkin, Mitsuko Uchida, and André Watts, violinists Cho-Liang Lin, Midori, Itzhak Perlman, Frank Peter Zimmermann, and Pinchas Zukerman, flutist James Galway, cellist Yo-Yo Ma, and vocalists Maria Ewing and Jessye Norman. Appearing with the BSO for the first time are pianists John Lill and Maria-Joao Pires and violinist Joshua Bell.

Also on this year's schedule are such favorite Tanglewood traditions as the annual performance by John Williams and the Boston Pops Orchestra and Tanglewood on Parade.

In addition to the first orchestral concerts of the season, BSO Music Director Seiji Ozawa leads an all-French program on July 14, marking the bicentennial of the French Revolution. In August Mr. Ozawa leads a semi-staged production of Honegger's dramatic oratorio 'Joan of Arc at the Stake' with renowned actress Marthe Keller as Joan, followed by one of the summer's most eagerly anticipated events—a concert performance of Bizet's 'Carmen' with soprano Jessye Norman in the title role.

# Season Highlights

### OPENING NIGHT 1989

The first BSO concert of the summer, on Friday, July 7, initiates the orchestra's season-long retrospective of works by Aaron Copland as Seiji Ozawa leads performances of 'Fanfare for the Common Man' and 'El Salón Mexico.' The program also includes Beethoven's Symphony No. 7 and guest soloist André Watts performing Saint-Saëns' Piano Concerto No. 2.

*Pinchas Zukerman*

*Marthe Keller*

*Mitsuko Uchida*

*James Galway*

*Midori*

*Canadian Brass*

### THE FRENCH CONNECTION

To celebrate the 200th anniversary of the French Revolution, Seiji Ozawa leads the BSO in a program of French works on Bastille Day, Friday, July 14, with mezzo-soprano Maria Ewing, pianist Mitsuko Uchida, and the Tanglewood Choir, John Oliver, conductor. In addition to arias by French composers, the program includes 'La Marseillaise' as arranged by Berlioz, the Ravel Piano Concerto in G, and Offenbach's 'Gaîté parisienne.'

*Yo-Yo Ma*

### ZUKERMAN PERFORMS BEETHOVEN

Returning to Tanglewood for the first time in a decade, Pinchas Zukerman performs the Beethoven Violin Concerto under the direction of guest conductor Andrew Davis, in a program also including Strauss's 'Till Eulenspiegel' and music from 'Der Rosenkavalier,' Friday, July 21.

### LONDON CLASSICAL PLAYERS ROGER NORRINGTON ALL-BEETHOVEN PROGRAM

Following his acclaimed debut with the BSO at Tanglewood last year, distinguished British conductor Roger Norrington returns in 1989 with his own London Classical Players for Beethoven's Sixth ('Pastoral') and Eighth symphonies, Friday, August 11.

### 'JOAN OF ARC' COMES TO TANGLEWOOD

In what promises to be a highlight of the 1989 Tanglewood season, Seiji Ozawa leads a semi-staged production (in French) of Honegger's dramatic oratorio 'Joan of Arc at the Stake,' Saturday, August 12. Celebrated actress Marthe Keller appears in the title role, with vocal soloists including Christine Barbaux, Maria Fausta Gallamini, John Aler, and Brian Matthews, and the Tanglewood Festival Chorus, John Oliver, conductor.

### YO-YO MA WITH THE BSO

One of the world's supreme instrumentalists, Yo-Yo Ma, performs the Elgar Cello Concerto under the direction of guest conductor Jeffrey Tate in a program also including Berlioz's 'Les Francs-juges' Overture and Mendelssohn's 'Scottish' Symphony, Sunday, August 13.

### SPECTACULAR BRASS

The ever-popular Canadian Brass, with members of the Boston Symphony Orchestra and the New York Philharmonic, Leonard Slatkin conducting, present a 'Brass Spectacular,' Friday, August 18.

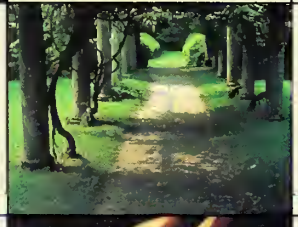
### JESSYE NORMAN IN 'CARMEN'

Seiji Ozawa leads the BSO in a concert version of one of the best-loved operas of all time, Bizet's 'Carmen,' Saturday, August 19. In her first public performance of the role, the incomparable Jessye Norman sings the role of Carmen, with celebrated tenor Neil Shicoff as Don Jose.

### SEASON FINALE

Could there be a more fitting close to the Tanglewood season than Leonard Bernstein conducting the BSO in the Serge and Olga Koussevitzky Memorial Concert? On Sunday, August 27, Mr. Bernstein leads performances of Copland's Music for the Theatre and Dance Symphony, and Shostakovich's Symphony No. 5.

# Tanglewood *at a glance...*

| | WEEKDAYS | THURSDAY | FRIDAY | SATURDAY | SUNDAY |
|---|---|---|---|---|---|
| CHAMBER MUSIC WEEK | | | **JUNE 30**<br>8:30 PM, THEATRE<br>Boston Symphony Chamber Players<br>Members of the<br>Juilliard String Quartet<br>Gilbert Kalish, *piano*<br>*Mozart, Copland* | **JULY 1**<br>8:30 PM, THEATRE<br>Members of the<br>Juilliard String Quartet<br>Gilbert Kalish, *piano*<br>*Mozurt, Brahms* | **JULY 2**<br>2:30 PM, THEATRE<br>Boston Symphony Chamber Players<br>Members of the<br>Juilliard String Quartet<br>Gilbert Kalish, *piano*<br>*Mozart, Coplund, Bruhms* |
| WEEK I | **JULY 4**<br>TUESDAY<br>Independence Day Festivities<br>Afternoon events 3:00 PM<br>7:00 PM, SHED<br>Pete Seeger and Arlo Guthrie | **JULY 6**<br>8:30 PM, THEATRE<br>The King's Singers<br>*'Music from Four Centuries'* | **JULY 7**<br>7:00 PM, SHED<br>Prelude<br>9:00 PM, SHED<br>Boston Symphony Orchestra<br>Seiji Ozawa, *conductor*<br>André Watts, *piano*<br>*Copland, Saint-Saëns, Beethoven* | **JULY 8**<br>10:30 AM, SHED<br>Open Rehearsal *(Sunday program)*<br>8:30 PM, SHED<br>Boston Symphony Orchestra<br>Seiji Ozawa, *conductor*<br>*Mahler Symphony No. 9* | **JULY 9**<br>2:30 PM, SHED<br>Boston Symphony Orchestra<br>Roger Norrington, *conductor*<br>Emanuel Ax, *piano*<br>*all-Mozart* |
| WEEK II | **JULY 11**<br>TUESDAY<br>8:30 PM, SHED<br>Boston Pops Orchestra<br>John Williams, *conductor* | **JULY 13**<br>8:30 PM, THEATRE<br>Mitsuko Uchida, *piano*<br>*Schubert, Debussy* | **JULY 14**<br>7:00 PM, SHED<br>Prelude<br>9:00 PM, SHED<br>Boston Symphony Orchestra<br>Seiji Ozawa, *conductor*<br>*Celebrating the Bicentennial of the French Revolution* | **JULY 15**<br>10:30 AM, SHED<br>Open Rehearsal *(Sunday program)*<br>8:30 PM, SHED<br>Boston Symphony Orchestra<br>Jesús López-Cobos, *conductor*<br>Rudolf Firkusny, *piano*<br>*Schubert, Beethoven, Dvořák* | **JULY 16**<br>2:30 PM, SHED<br>Boston Symphony Orchestra<br>Lukas Foss, *conductor*<br>James Galway, *flute*<br>*Tchaikovsky, Foss, Copland* |
| WEEK III | | **JULY 20**<br>8:30 PM, THEATRE<br>Kronos Quartet<br>*Zorn, Reich* | **JULY 21**<br>7:00 PM, SHED<br>Prelude<br>9:00 PM, SHED<br>Boston Symphony Orchestra<br>Andrew Davis, *conductor*<br>Pinchas Zukerman, *violin*<br>*Beethoven, Strauss* | **JULY 22**<br>10:30 AM, SHED<br>Open Rehearsal *(Sunday program)*<br>8:30 PM, SHED<br>Boston Symphony Orchestra<br>Charles Dutoit, *conductor*<br>Joshua Bell, *violin*<br>*Rossini, Lalo, Stravinsky* | **JULY 23**<br>2:30 PM, SHED<br>Boston Symphony Orchestra<br>Charles Dutoit, *conductor*<br>Tanglewood Festival Chorus,<br>John Oliver, *conductor*<br>*all-Schubert* |
| WEEK IV | | **JULY 27**<br>8:30 PM, THEATRE<br>Takács String Quartet<br>*Haydn, Durko, Dvořák* | **JULY 28**<br>7:00 PM, SHED<br>Prelude<br>9:00 PM, SHED<br>Boston Symphony Orchestra<br>Yuri Temirkanov, *conductor*<br>Frank Peter Zimmermann, *violin*<br>*Liadov, Prokofiev, Sibelius* | **JULY 29**<br>10:30 AM, SHED<br>Open Rehearsal *(Copland Sym. 3)*<br>8:30 PM, SHED<br>Boston Symphony Orchestra<br>Yuri Temirkanov, *conductor*<br>John Lill, *piano*<br>*Copland, Prokofiev, Tchaikovsky* | **JULY 30**<br>2:30 PM, SHED<br>Boston Symphony Orchestra<br>Eduardo Mata, *conductor*<br>Itzhak Perlman, *violin*<br>*Tchaikovsky, Copland* |
| WEEK V | | **AUGUST 3**<br>8:30 PM, THEATRE<br>Boston Musica Viva<br>Richard Pittman, *conductor*<br>Yo-Yo Ma, *cello*<br>*Copland, Foss, H.K. Gruber* | **AUGUST 4**<br>7:00 PM, SHED<br>Prelude<br>9:00 PM, SHED<br>Boston Symphony Orchestra<br>Jeffrey Tate, *conductor*<br>Maria-Joao Pires, *piano*<br>*Ravel, Mozart, Bizet* | **AUGUST 5**<br>10:30 AM, SHED<br>Open Rehearsal *(Sunday program)*<br>8:30 PM, SHED<br>Boston Symphony Orchestra<br>Seiji Ozawa, *conductor*<br>Peter Serkin, *piano*<br>*Gabrieli, Schoenberg, Beethoven* | **AUGUST 6**<br>2:30 PM, SHED<br>Boston Symphony Orchestra<br>Trevor Pinnock, *conductor*<br>Cho-Liang Lin, *violin*<br>*Mozart, Haydn* |
| WEEK VI | **AUGUST 9**<br>WEDNESDAY<br>8:30 PM, THEATRE<br>Jorma Hynninen, *baritone*<br>Ralf Gothoni, *piano*<br>*Schubert 'Winterreise'* |  | **AUGUST 11**<br>7:00 PM, SHED<br>Prelude<br>9:00 PM, SHED<br>London Classical Players<br>Roger Norrington, *conductor*<br>*all-Beethoven* | **AUGUST 12**<br>10:30 AM, SHED<br>Open Rehearsal *(Sunday program)*<br>8:30 PM, SHED<br>Boston Symphony Orchestra<br>Seiji Ozawa, *conductor*<br>*Honegger 'Joan of Arc at the Stake'* | **AUGUST 13**<br>2:30 PM, SHED<br>Boston Symphony Orchestra<br>Jeffrey Tate, *conductor*<br>Yo-Yo Ma, *cello*<br>*Berlioz, Elgar, Mendelssohn* |
| WEEK VII | **AUGUST 16**<br>WEDNESDAY<br>8:30 PM, THEATRE<br>Alicia de Larrocha, *piano*<br>*Albéniz 'Iberia'* | | **AUGUST 18**<br>7:00 PM, SHED<br>Prelude<br>9:00 PM, SHED<br>Brass Spectacular<br>Canadian Brass with<br>Members of the BSO<br>and New York Philharmonic | **AUGUST 19**<br>10:30 AM, SHED<br>Open Rehearsal *(Sunday program)*<br>8:30 PM, SHED<br>Boston Symphony Orchestra<br>Seiji Ozawa, *conductor*<br>Jessye Norman, *soprano*<br>*Bizet 'Carmen'* | **AUGUST 20**<br>2:30 PM, SHED<br>Boston Symphony Orchestra<br>Leonard Slatkin, *conductor*<br>Midori, *violin*<br>*Stucky, Copland, Brahms* |
| WEEK VIII | **AUGUST 23**<br>WEDNESDAY<br>Tanglewood on Parade<br>Afternoon events 2:30 PM<br>GALA CONCERT, 8:30 PM, SHED<br>BSO & TMC Orchestras<br>Leonard Bernstein & John Williams,<br>*conductors* | **AUGUST 24**<br>8:30 PM, THEATRE<br>Beaux Arts Trio<br>*Haydn, Shostakovich,*<br>*Copland, Mendelssohn* | **AUGUST 25**<br>8:00 PM, SHED<br>Emanuel Ax, *piano*<br>Yo-Yo Ma, *cello*<br>*all-Beethoven* | **AUGUST 26**<br>10:30 AM, SHED<br>Open Rehearsal *(Sunday program)*<br>8:30 PM, SHED<br>Boston Symphony Orchestra<br>Carl St. Clair, *conductor*<br>Jorge Bolet, *piano*<br>*Tchaikovsky, Liszt, Mendelssohn* | **AUGUST 27**<br>2:30 PM, SHED<br>The Serge and Olga Koussevitzky<br>Memorial Concert<br>Boston Symphony Orchestra<br>Leonard Bernstein, *conductor*<br>*Copland, Shostakovich* |

**SEPTEMBER 1** AND **SEPTEMBER 2**—'Jazz at Tanglewood', *see page 8 for details*

# Tanglewood 1989 Complete Program Listing

| | | | | |
|---|---|---|---|---|
| CHAMBER MUSIC WEEK | JUN 30 | FRIDAY, 8:30PM<br>THEATRE | **BOSTON SYMPHONY CHAMBER PLAYERS**<br>**MEMBERS of the JUILLIARD STRING QUARTET**<br>**GILBERT KALISH,** *piano* | MOZART Quintet in E-flat for horn and strings, K.407<br>COPLAND Duo for flute and piano<br>COPLAND Piano Variations<br>MOZART Quintet in A for clarinet and strings, K.581 |
| | JUL 1 | SATURDAY, 8:30PM<br>THEATRE | **MEMBERS of the JUILLIARD STRING QUARTET**<br>**GILBERT KALISH,** *piano* | MOZART Divertimento in E-flat for string trio, K.563<br>BRAHMS Piano Quartet No. 1 in G minor, Op. 25 |
| | JUL 2 | SUNDAY, 2:30PM<br>THEATRE | **BOSTON SYMPHONY CHAMBER PLAYERS**<br>**MEMBERS of the JUILLIARD STRING QUARTET**<br>**GILBERT KALISH,** *piano* | MOZART Quartet in F for oboe and strings, K.370<br>COPLAND Sextet for clarinet, piano, and string quartet<br>BRAHMS String Sextet No. 2 in G, Op. 36 |
| WEEK I | JUL 4 | TUESDAY, 3:00PM<br><br>7:00PM<br>SHED | INDEPENDENCE DAY FESTIVITIES<br>Afternoon events begin at 3:00pm<br><br>**AN EVENING WITH PETE SEEGER AND ARLO GUTHRIE**<br>Fireworks to follow concert | |
| | JUL 6 | THURSDAY, 8:30PM<br>THEATRE<br>SPECIAL EVENT | **THE KING'S SINGERS** | 'Sense and Nonsense': A program of music from four centuries, including works by Orlando di Lasso and György Ligeti, and featuring Paul Drayton's 'Six Characters in Search of an Opera' |
| | JUL 7 | FRIDAY, 7:00PM<br>SHED | PRELUDE<br>Emanuel Ax, *piano*<br>Members of the Boston Symphony Orchestra | |
| | | FRIDAY, 9:00PM<br>SHED<br>SPECIAL EVENT | **BOSTON SYMPHONY ORCHESTRA**<br>**SEIJI OZAWA,** *conductor*<br>**André Watts,** *piano* | COPLAND Fanfare for the Common Man<br>COPLAND 'El Salón Mexico'<br>SAINT-SAËNS Piano Concerto No. 2<br>BEETHOVEN Symphony No. 7 |
| | JUL 8 | SATURDAY, 10:30AM<br>SHED | OPEN REHEARSAL *(Sunday Program)* | |
| | | SATURDAY, 8:30PM<br>SHED | **BOSTON SYMPHONY ORCHESTRA**<br>**SEIJI OZAWA,** *conductor* | MAHLER Symphony No. 9 |
| | JUL 9 | SUNDAY, 2:30PM<br>SHED | **BOSTON SYMPHONY ORCHESTRA**<br>**ROGER NORRINGTON,** *conductor*<br>**Emanuel Ax,** *piano* | MOZART Overture and Ballet Music from 'Idomeneo'<br>MOZART Piano Concerto No. 20 in D minor, K.466<br>MOZART Symphony No. 41, 'Jupiter' |
| WEEK II | JUL 11 | TUESDAY, 8:30PM<br>SHED<br>SPECIAL EVENT | **BOSTON POPS ORCHESTRA**<br>**JOHN WILLIAMS,** *conductor* | |
| | JUL 13 | THURSDAY, 8:30PM<br>THEATRE | **MITSUKO UCHIDA,** *piano* | SCHUBERT Four Impromptus, D.899<br>DEBUSSY Twelve Etudes (Books I and II) |
| | JUL 14 | FRIDAY, 7:00PM<br>SHED | PRELUDE<br>Malcolm Lowe, *violin*<br>Gilbert Kalish, *piano*<br>Members of the Boston Symphony Orchestra | CHAUSSON 'Concert' in D for violin, piano, and string quartet, Op. 21 |
| | | FRIDAY, 9:00PM<br>SHED | Celebrating the Bicentennial of the French Revolution<br>**BOSTON SYMPHONY ORCHESTRA**<br>**SEIJI OZAWA,** *conductor*<br>**Maria Ewing,** *mezzo-soprano*<br>**Mitsuko Uchida,** *piano*<br>**Tanglewood Choir, John Oliver,** *conductor*<br>*Sponsored by GE Plastics* | arr. BERLIOZ 'La Marseillaise'<br>RAVEL Piano Concerto in G<br>Arias to be announced<br>OFFENBACH 'Gaîté parisienne' |
| | JUL 15 | SATURDAY, 10:30AM<br>SHED | OPEN REHEARSAL *(Sunday Program)* | |
| | | SATURDAY, 8:30PM<br>SHED | **BOSTON SYMPHONY ORCHESTRA**<br>**JESÚS LÓPEZ-COBOS,** *conductor*<br>**Rudolf Firkusny,** *piano* | SCHUBERT Overture in D, 'In the Italian Style'<br>BEETHOVEN Piano Concerto No. 1<br>DVOŘÁK Symphony No. 9, 'From the New World' |
| | JUL 16 | SUNDAY, 2:30PM<br>SHED | **BOSTON SYMPHONY ORCHESTRA**<br>**LUKAS FOSS,** *conductor*<br>**James Galway,** *flute*<br>Speaker to be announced | TCHAIKOVSKY 'Francesca da Rimini'<br>FOSS Flute Concerto<br>COPLAND 'A Lincoln Portrait' |

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| WEEK III | JUL 20 | THURSDAY, 8:30PM<br>THEATRE | KRONOS QUARTET | Program to include<br>JOHN ZORN 'Cat-o'-Nine-Tails'<br>STEVE REICH 'Different Trains' |
| | JUL 21 | FRIDAY, 7:00PM<br>SHED | PRELUDE<br>Tanglewood Festival Chorus, John Oliver, *conductor* | Music of BRAHMS and COPLAND |
| | | FRIDAY, 9:00PM<br>SHED | BOSTON SYMPHONY ORCHESTRA<br>ANDREW DAVIS, *conductor*<br>**Pinchas Zukerman**, *violin* | BEETHOVEN Violin Concerto<br>STRAUSS 'Till Eulenspiegel's Merry Pranks'<br>STRAUSS Suite from 'Der Rosenkavalier' |
| | JUL 22 | SATURDAY, 10:30AM<br>SHED | OPEN REHEARSAL *(Sunday Program)* | |
| | | SATURDAY, 8:30PM<br>SHED | BOSTON SYMPHONY ORCHESTRA<br>CHARLES DUTOIT, *conductor*<br>**Joshua Bell**, *violin* | ROSSINI Overture to 'La gazza ladra'<br>LALO 'Symphonie espagnole'<br>STRAVINSKY 'The Firebird' (complete) |
| | JUL 23 | SUNDAY, 2:30PM<br>SHED | BOSTON SYMPHONY ORCHESTRA<br>CHARLES DUTOIT, *conductor*<br>Soloists to be announced<br>**Tanglewood Festival Chorus, John Oliver**, *conductor* | SCHUBERT Symphony No. 1<br>SCHUBERT Mass in E-flat |
| WEEK IV | JUL 27 | THURSDAY, 8:30PM<br>THEATRE | TAKÁCS STRING QUARTET | HAYDN Quartet in G, Op. 77, No. 1<br>DURKO Quartet No. 2<br>DVOŘÁK Quartet No. 12 in F, 'American' |
| | JUL 28 | FRIDAY, 7:00PM<br>SHED | PRELUDE<br>Members of the Boston Symphony Orchestra | BRAHMS String Sextet No. 1 in B-flat, Op. 18 |
| | | FRIDAY, 9:00PM<br>SHED | BOSTON SYMPHONY ORCHESTRA<br>YURI TEMIRKANOV, *conductor*<br>**Frank Peter Zimmermann**, *violin* | LIADOV 'Kikimora'<br>PROKOFIEV Violin Concerto No. 2<br>SIBELIUS Symphony No. 2 |
| | JUL 29 | SATURDAY, 10:30AM<br>SHED | OPEN REHEARSAL *(Copland Symphony No. 3)* | |
| | | SATURDAY, 8:30PM<br>SHED | BOSTON SYMPHONY ORCHESTRA<br>YURI TEMIRKANOV, *conductor*<br>**John Lill**, *piano* | COPLAND 'Rodeo'<br>PROKOFIEV Piano Concerto No. 3<br>TCHAIKOVSKY Symphony No. 6, 'Pathétique' |
| | JUL 30 | SUNDAY, 2:30PM<br>SHED<br>SPECIAL EVENT | BOSTON SYMPHONY ORCHESTRA<br>EDUARDO MATA, *conductor*<br>**Itzhak Perlman**, *violin* | TCHAIKOVSKY Violin Concerto<br>COPLAND Symphony No. 3 |
| WEEK V | AUG 3 | THURSDAY, 8:30PM<br>THEATRE | Celebrating Boston Musica Viva's 20th Anniversary<br>BOSTON MUSICA VIVA<br>RICHARD PITTMAN, *conductor*<br>**Yo-Yo Ma**, *cello* | COPLAND 'Appalachian Spring'<br>FOSS 'Embros'<br>H.K. GRUBER Cello Concerto (world premiere) |
| | AUG 4 | FRIDAY, 7:00PM<br>SHED | PRELUDE<br>Joel Krosnick, *cello*<br>Members of the Boston Symphony Orchestra | |
| | | FRIDAY, 9:00PM<br>SHED | BOSTON SYMPHONY ORCHESTRA<br>JEFFREY TATE, *conductor*<br>**Maria-Joao Pires**, *piano* | RAVEL 'Mother Goose' Suite<br>MOZART Piano Concerto No. 17 in G, K.453<br>BIZET Symphony in C |
| | AUG 5 | SATURDAY, 10:30AM<br>SHED | OPEN REHEARSAL *(Sunday Program)* | |
| | | SATURDAY, 8:30PM<br>SHED | BOSTON SYMPHONY ORCHESTRA<br>SEIJI OZAWA, *conductor*<br>**Peter Serkin**, *piano*<br>*Sponsored by Country Curtains and the Red Lion Inn* | GABRIELI Canzona septimi toni No. 2<br>SCHOENBERG Piano Concerto<br>BEETHOVEN Symphony No. 3, 'Eroica' |
| | AUG 6 | SUNDAY, 2:30PM<br>SHED | BOSTON SYMPHONY ORCHESTRA<br>TREVOR PINNOCK, *conductor*<br>**Cho-Liang Lin**, *violin* | MOZART Symphony No. 29<br>MOZART Violin Concerto No. 4<br>HAYDN Symphony No. 100, 'Military' |
| WEEK VI | AUG 9 | WEDNESDAY, 8:30PM<br>THEATRE | JORMA HYNNINEN, *baritone*<br>RALF GOTHONI, *piano* | SCHUBERT 'Winterreise' |
| | AUG 11 | FRIDAY, 7:00PM<br>SHED | PRELUDE<br>Yo-Yo Ma, *cello*<br>Members of the Boston Symphony Orchestra | |
| | | FRIDAY, 9:00PM<br>SHED | LONDON CLASSICAL PLAYERS<br>ROGER NORRINGTON, *conductor* | BEETHOVEN Overture to 'The Creatures of Prometheus'<br>BEETHOVEN Symphony No. 8<br>BEETHOVEN Symphony No. 6, 'Pastoral' |

*All programs subject to change*

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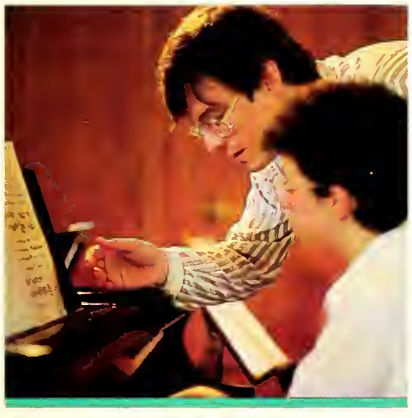
|---|---|---|---|---|
| WEEK VI (cont) | AUG 12 | SATURDAY, 10:30AM<br>SHED | OPEN REHEARSAL *(Sunday Program)* | |
| | | SATURDAY, 8:30PM<br>SHED | **BOSTON SYMPHONY ORCHESTRA**<br>**SEIJI OZAWA**, *conductor*<br>**Marthe Keller** *(Jeanne)*<br>**Christine Barbaux**, *soprano*<br>**Maria Fausta Gallamini**, *soprano*<br>**John Aler**, *tenor*<br>**Brian Matthews**, *bass*<br>**Tanglewood Festival Chorus, John Oliver**, *conductor* | HONEGGER 'Joan of Arc at the Stake' (semi-staged) |
| | AUG 13 | SUNDAY, 2:30PM<br>SHED | **BOSTON SYMPHONY ORCHESTRA**<br>**JEFFREY TATE**, *conductor*<br>**Yo-Yo Ma**, *cello* | BERLIOZ 'Les Francs-juges' Overture<br>ELGAR Cello Concerto<br>MENDELSSOHN Symphony No. 3, 'Scottish' |
| WEEK VII | AUG 16 | WEDNESDAY, 8:30PM<br>THEATRE<br>SPECIAL EVENT | **ALICIA DE LARROCHA**, *piano* | ALBÉNIZ 'Iberia' (complete) |
| | AUG 18 | FRIDAY, 7:00PM<br>SHED | PRELUDE<br>Gilbert Kalish, *piano*<br>Members of the Boston Symphony Orchestra | |
| | | FRIDAY, 9:00PM<br>SHED<br>SPECIAL EVENT | 'A BRASS SPECTACULAR'<br>**LEONARD SLATKIN**, *conductor*<br>**CANADIAN BRASS**<br>**with members of the BOSTON SYMPHONY ORCHESTRA and the NEW YORK PHILHARMONIC** | Music of MONTEVERDI, GABRIELI, BACH, SOUSA, VAUGHAN WILLIAMS, and BEETHOVEN |
| | AUG 19 | SATURDAY, 10:30AM<br>SHED | OPEN REHEARSAL *(Sunday Program)* | |
| | | SATURDAY, 8:30PM<br>SHED<br>SPECIAL EVENT | **BOSTON SYMPHONY ORCHESTRA**<br>**SEIJI OZAWA**, *conductor*<br>**Jessye Norman**, *soprano (Carmen)*<br>**Neil Shicoff**, *tenor (Don Jose)*<br>**Tanglewood Festival Chorus, John Oliver**, *conductor*<br>*Sponsored by the Florence Gould Foundation* | BIZET 'Carmen' (concert version) |
| | AUG 20 | SUNDAY, 2:30PM<br>SHED | **BOSTON SYMPHONY ORCHESTRA**<br>**LEONARD SLATKIN**, *conductor*<br>**Midori**, *violin*<br>*Endowed by the George W. and Florence N. Adams Fund* | STUCKY 'Dream Waltzes'<br>COPLAND 'Billy the Kid'<br>BRAHMS Violin Concerto |
| WEEK VIII | AUG 23 | WEDNESDAY, 2:30PM | TANGLEWOOD ON PARADE<br>Afternoon events begin at 2:30pm | |
| | | 8:30PM<br>SHED<br>SPECIAL EVENT | GALA CONCERT<br>**BOSTON SYMPHONY ORCHESTRA**<br>**TANGLEWOOD MUSIC CENTER ORCHESTRA**<br>**LEONARD BERNSTEIN and JOHN WILLIAMS**, *conductors* | Program to include<br>TCHAIKOVSKY Symphony No. 4<br>Fireworks to follow concert |
| | AUG 24 | THURSDAY, 8:30PM<br>THEATRE<br>SPECIAL EVENT | **BEAUX ARTS TRIO** | HAYDN Piano Trio in E-flat<br>SHOSTAKOVICH Piano Trio in E minor<br>COPLAND 'Vitebsk'<br>MENDELSSOHN Piano Trio No. 2 |
| | AUG 25 | FRIDAY, 8:00PM<br>SHED | **EMANUEL AX**, *piano*<br>**YO-YO MA**, *cello* | BEETHOVEN The complete sonatas and variations for cello and piano |
| | AUG 26 | SATURDAY, 10:30AM<br>SHED | OPEN REHEARSAL *(Sunday Program)* | |
| | | SATURDAY, 8:30PM<br>SHED | **BOSTON SYMPHONY ORCHESTRA**<br>**CARL ST. CLAIR**, *conductor*<br>**Jorge Bolet**, *piano* | TCHAIKOVSKY 'Romeo and Juliet'<br>LISZT Piano Concerto No. 1<br>MENDELSSOHN Symphony No. 4, 'Italian' |
| | AUG 27 | SUNDAY, 2:30PM<br>SHED<br>SPECIAL EVENT | THE SERGE & OLGA KOUSSEVITZKY MEMORIAL CONCERT<br>**BOSTON SYMPHONY ORCHESTRA**<br>**LEONARD BERNSTEIN**, *conductor* | COPLAND Music for the Theatre<br>COPLAND Dance Symphony<br>SHOSTAKOVICH Symphony No. 5 |
| JAZZ | SEP 1 | FRIDAY, 7:00PM<br>SHED | JAZZ AT TANGLEWOOD<br>**RAY CHARLES**, with special guests **BETTY CARTER** and **THE DIZZY GILLESPIE QUINTET** | |
| | SEP 2 | SATURDAY, 7:00PM<br>SHED | JAZZ AT TANGLEWOOD<br>**ELLA FITZGERALD**, with special guest artists the **MODERN JAZZ QUARTET** | |



# Tanglewood Music Center

LEON FLEISHER, Artistic Director

In 1940, Boston Symphony Orchestra Music Director Serge Koussevitzky established the Tanglewood Music Center—a unique community of musicians where composers, conductors, singers, and instrumentalists gather for in-depth study and performance. For eight intensive weeks, a faculty of eminent musicians, together with some of today's foremost performers and composers, joins the most promising young musicians to further Koussevitzky's vision, setting the standard for excellence in the advanced training of young performers. Over the years Tanglewood's educational offerings have expanded to include the Boston University Tanglewood Institute, a special program for talented high-school-aged musicians.

Concerts by the Tanglewood Fellows and by BUTI students include vocal recitals, chamber music, and full orchestra concerts conducted by such distinguished faculty members as Seiji Ozawa and Leonard Bernstein. The TMC presents performances in the Theatre and the Chamber Music Hall most weekday and Sunday evenings at 8:30 PM, Saturday afternoons at 2 PM, and Sunday mornings at 10 AM. Seats are unreserved and available beginning one hour before concert time for a contribution of $5 ($6 for orchestra concerts). Tanglewood Friends are admitted without further contribution. Complete concert schedules and information about the training programs are available at the Friends Office near the Main Gate.

## ELECTRO-ACOUSTIC PRELUDES

This year's series of Electro-Acoustic Preludes, on July 31, August 1, and August 2, promises to be one of the most exciting ever. Coordinated by composer Tod Machover, these events feature performances utilizing state-of-the-art computer equipment.

## Festival of Contemporary Music

Recognized as this country's preeminent showcase for the music of our time, the Tanglewood Music Center's Festival of Contemporary Music attracts the world's foremost composers and performers and consistently receives international acclaim. Highlights of this year's Festival, to take place from July 29 to August 5, include works by 1989 Composer-in-Residence Lukas Foss; works by Aaron Copland, active on the TMC faculty for 25 years, as part of Tanglewood's summer-long retrospective of his compositions; a concert by Boston Musica Viva, celebrating the group's 20th anniversary, which will include the world premiere of H.K. Gruber's Cello Concerto, written for and performed by Yo-Yo Ma; a concert by the Boston Symphony Chamber Players, pianist Gilbert Kalish, and soprano Lisa Saffer; the first performance since the 1930s of the music from an early Copland ballet, "Hear Ye! Hear Ye!"; Seiji Ozawa leading the BSO and soloist Peter Serkin in a performance of Schoenberg's rarely-heard Piano Concerto; and the premiere of a first orchestral work by John Watrous, commissioned by the TMC through the Paul Jacobs Memorial Fund.

Except where noted, all performances will be given by Fellows of the Tanglewood Music Center, under the overall supervision of composer/conductor Oliver Knussen, Coordinator of Contemporary Music Activities.
**The Festival of Contemporary Music is supported by a gift from Dr. and Mrs. Raymond Schneider.**

**Saturday, July 29, 2:00 PM**

**FELLOWS OF THE TANGLEWOOD MUSIC CENTER**
FOSS Fanfare (1989)*
COPLAND Hear Ye! Hear Ye!, ballet in one act (1934/35)
FOSS Echoi (1960/63)

**Sunday, July 30, 8:30 PM**

**FELLOWS OF THE TANGLEWOOD MUSIC CENTER**
WEBERN Quartet for violin, clarinet, tenor saxophone, and piano, Op. 22 (1922)
SAARIAHO Lichtbogen (1986)
SCHNITTKE Symphony No. 4 (1983)

**Monday, July 31, 8:30 PM**

**FELLOWS OF THE TANGLEWOOD MUSIC CENTER**
**JOEL KROSNICK,** *cello*
**GILBERT KALISH,** *piano*
LeBARON Rite of the Black Sun (1980)
WOLPE String Quartet (1968/69)
WOLPE Seven Pieces for Three Pianos (1951)
SHAPEY Concerto for Cello, Piano, and String Orchestra (1986)*, conducted by the composer

**Tuesday, August 1, 8:30 PM**

**BOSTON SYMPHONY CHAMBER PLAYERS**
**LISA SAFFER,** *soprano*
**GILBERT KALISH,** *piano*
SHENG Three Chinese Love Songs (1988)
COPLAND Piano Quartet (1950)
KNUSSEN Four Late Poems & An Epigram of Rilke (1988)†
KIRCHNER Concerto for Violin, Ten Winds, and Percussion (1960)

**Wednesday, August 2, 8:30 PM**

**TANGLEWOOD MUSIC CENTER ORCHESTRA**
**OLIVER KNUSSEN,** *conductor*
WATROUS New work (1989), commissioned by the Tanglewood Music Center through the Paul Jacobs Memorial Fund*
STRAVINSKY Variations (Aldous Huxley in Memoriam) (1963/64)
SMIRNOV First Symphony, 'The Seasons,' Op. 30 (1980)†
Works by COPLAND and FOSS

**Thursday, August 3, 8:30 PM#**

Celebrating Boston Musica Viva's 20th Anniversary
**BOSTON MUSICA VIVA**
**RICHARD PITTMAN,** *conductor*
**YO-YO MA,** *cello*
COPLAND 'Appalachian Spring'
FOSS 'Embros'
H.K. GRUBER Cello Concerto (1989)*

**Saturday, August 5, 8:30 PM#**

**BOSTON SYMPHONY ORCHESTRA**
**SEIJI OZAWA,** *conductor*
**PETER SERKIN,** *piano*
Program to include
SCHOENBERG Piano Concerto (1942)

* world premiere
† U.S. premiere
# Ticket required, available at the Tanglewood box office. Friends of Tanglewood are admitted without charge to all other Festival of Contemporary Music events, which are open to the public for a donation of $6 ($7 for the August 2 orchestra concert). Except for those events requiring a ticket, seating is unreserved and available one hour before concert time.

# Independence Day Festivities

*Pete Seeger*

**Tuesday, July 4**

A day-long celebration culminating in AN EVENING WITH PETE SEEGER AND ARLO GUTHRIE. These two performers from America's rich folk tradition join forces in a rousing concert for the entire family at 7:00 pm.

Come early and picnic on the lawn! The grounds open at 2:00 pm, with afternoon events beginning at 3:00 pm. Stay after the concert for the annual fireworks display over the Stockbridge Bowl.

Ticket Prices: Shed $20.50, $18.00
Lawn $18.50; Children under 12, $8.50

*Ray Charles*

# Jazz at Tanglewood

**Friday, September 1, 7:00pm**

Kick off your Labor Day weekend with a concert featuring the legendary RAY CHARLES, with special guests BETTY CARTER and the DIZZY GILLESPIE QUINTET.

*Ella Fitzgerald*

**Saturday, September 2, 7:00pm**

Tanglewood's jazz weekend continues as the incomparable ELLA FITZGERALD takes center stage, with special guest artists the MODERN JAZZ QUARTET.

Ticket Prices: Shed $28.00, $23.00
Lawn $15.50

# Popular Artists Series at Tanglewood

Once again, Tanglewood will present a series of special concerts featuring performers from the world of popular music, including DIANA ROSS, Monday, August 28. Additional artists and dates will be announced shortly. Tickets for Popular Artists events go on sale May 6 through Ticketmaster.

*NEW*

# Free Lawn Tickets for Children!

Children under the age of 12 will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE when accompanied by a parent or other adult guardian. These tickets are available from the Tanglewood Box Office on the day of the concert. Up to four free children's lawn tickets are offered per parent/guardian per concert.

Children admitted without charge must sit with their parent/guardian on the lawn, and children under 5 *must* be seated toward the rear of the lawn; children under age 5 are not permitted in either the Koussevitzky Music Shed or the Theatre during concerts.

Please note: This policy does not extend to July 4, Jazz or Popular Artists concerts, or to groups of children. Organized children's groups (15 or more) should contact Group Sales for special rates. Children must be accompanied by adults at all times while on the Tanglewood grounds.

# Special Lectures on Aaron Copland and his Music

*Aaron Copland*

A series of three lectures and a round-table discussion on Aaron Copland and his music are offered free of charge to those attending the Sunday-afternoon concerts on July 16, July 30, and August 6. Given by Copland scholar Vivian Perlis and BSO Musicologist and Program Annotator Steven Ledbetter, the one-hour lectures start at 1:00 pm in the Theatre-Concert Hall. Seating is on a first-come, first-served basis. Part of Tanglewood's season-long Copland celebration, the lectures will culminate in a round-table discussion about this great American composer on August 20, with Ms. Perlis, Mr. Ledbetter, Composer-in-Residence Lukas Foss, Leonard Bernstein, and others.

# How To Purchase Tickets

## By Telephone—

Call **TICKETMASTER** to charge tickets instantly on a major credit card:

**BOSTON** (617) 787-8000

**NEW YORK CITY** (212) 307-7171

**OTHER AREAS** 1 (800) 877-1414

## By Mail—

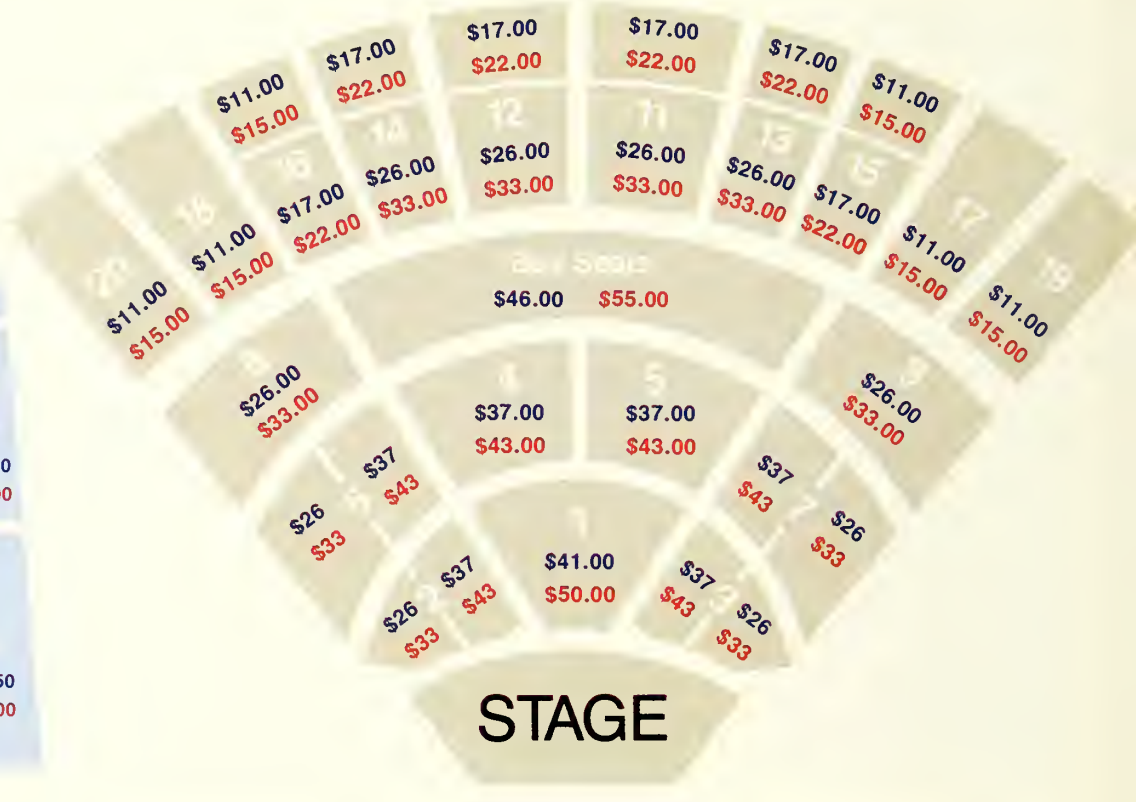
Mail the completed order form with payment and a business-size, stamped, self-addressed envelope to:

**UNTIL JUNE 5:** Tanglewood Ticket Office
Symphony Hall, Boston, MA 02115

**FROM JUNE 6:** Tanglewood Ticket Office
Tanglewood, Lenox, MA 01240

## TANGLEWOOD TICKET PRICES

THEATRE-CONCERT HALL SEATING PLAN




SHED SEATING PLAN

| | REGULAR PRICES | | | | | | SPECIAL EVENT PRICES | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **MUSIC SHED** | $46 | 41 | 37 | 26 | 17 | 11 | $55 | 50 | 43 | 33 | 22 | 15 |
| **THEATRE-CONCERT HALL** | $18 | 16 | 12.50 | | | | $24 | 22 | 19 | | | |
| **LAWN Music Shed Events** | $8.50 | | | | | | $9.50 | | | | | |
| **Theatre-Concert Hall Events** | $7 | | | | | | $8 | | | | | |
| **SATURDAY OPEN REHEARSALS** (General Admission) $9 | | | | | | | | | | | | |

KENNETH HAAS, Managing Director DANIEL R. GUSTIN, Manager of Tanglewood

The Boston Symphony Orchestra is funded in part by the Massachusetts Council on the Arts and Humanities, a state agency.

Photos: Pierino Bonanni, Roger Farrington, Peter Jones, Ken Regan/Camera 5, Martin Reichenthal, Lincoln Russell, Walter Scott, Christian Steiner, Ira Wyman

Baldwin piano Design: Jaycole Advertising

## In Person—

From June 9: Tickets are on sale at the Tanglewood Box Office located at the main entrance to Tanglewood, West Street, Lenox, MA. The Box Office is open from 10:00 am to 6:00 pm Monday through Saturday. After July 7 the hours will be extended through intermission for all BSO concert performances. Payment may be made by cash, personal check, or major credit card.

## Special Group Discounts

For complete information on group benefits, including ticket discounts, advance sale of lawn tickets, and exclusive use of our new Group Sales Tent either before or after your concert, please call Tanglewood Group Sales, (617) 266-1492.

**FOR FURTHER INFORMATION PLEASE CALL:**
**Until June 8:** Symphony Hall, Boston (617) 266-1492.
**From June 9:** Tanglewood, Lenox (413) 637-1940. For weekly program and ticket information on all Tanglewood concerts and Tanglewood Music Center events, please call the Tanglewood Concert Line, (413) 637-1666.

**LAWN POLICY:** Undated lawn tickets for Tanglewood concerts may be purchased in advance at the Tanglewood Box Office, beginning June 9. Regular lawn tickets for the Music Shed and Theatre-Concert Hall are not valid for Special Events. Lawn tickets may not be ordered by telephone or by mail.

**NEW LAWN POLICY FOR CHILDREN:**
Children under the age of 12 will be given special lawn tickets to attend Tanglewood Concerts FREE OF CHARGE when accompanied by a parent or other adult guardian (see page 8 for further details). Children under age 5 are not permitted in either the Koussevitzky Music Shed or the Theatre during concerts.

Admittance to the Saturday-morning Open Rehearsals requires a separate ticket available at the Tanglewood Box Office beginning at 9:00 am the morning of the rehearsal.

In the event that the Box Office is unable to fill your request for a specific location or price, you will receive the closest alternative available and any necessary refund.

Please note that there can be no refunds or exchanges, even in the event of inclement weather.

## Ticket Order Form

PLEASE PRINT

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Name _____

Address _____

City _____ State _____ Zip _____

Telephone (day) _____

(evening) _____

### Shed Concerts

| Date(s) | Preferred Section Number | No. of Tickets | Price | Total |
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### Theatre-Concert Hall Concerts

| Date(s) | Preferred Section Number | No. of Tickets | Price | Total |
|---|---|---|---|---|
| | | | | |
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| | | | | |
| | | | | |

### July 4 / Jazz at Tanglewood

| Date(s) | Preferred Section Number | No. of Tickets | Price | Total |
|---|---|---|---|---|
| July 4 | | | | |
| September 1 | | | | |
| September 2 | | | | |

☐ Enclosed is my check, made payable to Boston Symphony Orchestra.

☐ Please charge my tickets to: ☐ Visa ☐ MasterCard ☐ American Express

Card No. _____ Exp. Date _____

Signature _____
(AS IT APPEARS ON THE CARD)

Boston Symphony Orchestra
Symphony Hall
Boston MA 02115

**SPECIAL EXCURSION SERVICE** to Tanglewood concerts is offered by a number of tour agencies, including Biss Tours (718) 426-4000; Casser Tours (212) 840-6500; K & L Tours (617) 267-1905; and Parker Tours (718) 459-6565. Service for groups only is also available through Club Getaway Tours (617) 444-8872.

**BUS SERVICE TO THE LENOX AREA** is offered by Peter Pan Bus Lines. For fare and scheduling information, please call (617) 426-7838.

**DIRECTIONS TO TANGLEWOOD:** Tanglewood is close to the major cities of New England and New York. From Boston, take the Massachusetts Turnpike to Exit 1 (West Stockbridge) or Exit 2 (Lee-Lenox). Signs mark the route to Tanglewood; the main entrance is 1.4 miles west of the center of Lenox on State Route 183 (West Street). From New York City, take Interstate 95 to Interstate 91, then west on the Massachusetts Turnpike and follow the directions from Boston.

Ample free parking is available.

**WHERE TO STAY IN THE BERKSHIRES:** For information or a complimentary guide to lodging, dining, and other activities in the Berkshire area, write: The Berkshire Visitors Bureau, Box BSO, Berkshire Common, Pittsfield, MA 01201, or call, in Massachusetts, (413) 443-9186; from other eastern states, call (800) 237-5747.

# The Boston Symphony Orchestra

Seiji Ozawa, Music Director

Memo to: Members of the Tanglewood Music Center

From: Richard Ortner, Administrator

RE: Pianos

Your attention is called to the following guidelines concerning the use of piano practice facilities in the TMC dormitories and on the Tanglewood grounds:

(1) Pianos on stages anywhere at Tanglewood are not to be used for practice at any time.

(2) Please keep the piano tops closed when the pianos are not in use. Also, the last person to use the studio should make sure that the windows are shut.

(3) Pianists in the Fellowship Program have priority for use of the grand pianos in the Main House and Hayden Studios at Tanglewood and those at the Hall School as well.

(4) Vocalists preparing for public performances have priority on the small pianos at the Hall School, and vocal accompanists share priority on the grands there.

(5) Boston University Tanglewood Institute participants have priority for the use of the pianos at the West Street Campus.

(6) Other pianos not in classroom locations are available to anyone without prior sign-up, and the pianos on the third floor of the Tanglewood Main House are available to any pianists on a sign-up basis.

Humidity, wear and tear, and all such things will cause pianos to go out of tune quickly. Bring the problem to the attention of the resident Baldwin piano technicians, Andrei Svetlichny, Richard Ziss, and Deirdre Conway. Their mailbox is in the TMC office in the Main House. In the mailbox is the Piano Service Book. Record the problem for prompt attention. For performances or other emergencies inform Richard Ortner or Carol Woodworth in the Scheduling Office, Main House.

Memo to: Members of the 1989 Tanglewood Music Center

From: Richard Ortner, Administrator

RE: Study tapes of concert performances at Tanglewood

As you know, all concert performances of Tanglewood Music Center events are taped for study purposes and are available to you in the TMC Main House Library.

The American Federation of Musicians allows members of the Fellowship Program and the Boston University Tanglewood Institute to obtain copies of those chamber music, orchestra and solo performances in which they participate during the summer.

You will be required to sign a statement assuring us that you will use the cassette for your own private study purposes only, and you will have to guarantee that under no circumstances will the tape be broadcast or recorded in any form. There will be a $12.00 charge per concert (i.e. a request for two pieces from two different concerts will cost $24.00; a request for two pieces from the same concert will cost $12.00). The price remains the same no matter what length work is involved. This charge will go to offset the costs of taping performances throughout the summer.

Requests must be submitted in writing no later than 5 days after the performance, with the exception of concerts the final week of the summer, which must be requested in advance. Students requesting tapes after the 5 day period will be charged an additional $3.00 late fee. Tape requests received more than 10 days after the performance date are subject to an additional $6.00 late fee.

To order a copy of your performance, please see Brian Kern in the Main House; he will process your application.

Symphony Hall
Boston, Massachusetts 02115
Telephone (617) 266-5241

July and August:
Lenox, Massachusetts 01240
Telephone (413) 637-1600

# WAIVER

The undersigned, a member of the 1989 session of the Tanglewood Music Center, agrees:

1) that the concerts, classes and other activities of the 1989 session in which the undersigned participates may be broadcast live and/or recorded for use in radio and television broadcasting on a non-sponsored basis, and

2) that all fees, earnings and payments realized in filming or taping members of the Tanglewood Music Center in connection with educational and/or commercial television or radio, if any, may be donated to the Tanglewood Music Center for the purpose of establishing the "TMC Members of 1989" Scholarship, this scholarship to be used to provide fellowships for future members of the Tanglewood Music Center, and

3) that the concerts, classes and other activities of the Music Center in which the undersigned participates during the 1989 session may be filmed, video-taped, tape recorded, or otherwise recorded for use in study, promotion, and publicity on behalf of the Tanglewood Music Center, and

4) that admission may be charged at concerts which are designated "benefit concerts" in which the undersigned performs, and

5) that gate contributions for the benefit of the Tanglewood Music Center may be solicited for admittance to the Tanglewood Music Center student performances.

This waiver is given freely and without any expectation of payment for any of the uses of materials or services described in this waiver.

It is understood that this waiver and permission is given with the consent of the American Federation of Musicians, obtained by the Tanglewood Music Center.

SIGNED:_____(print last name)_____

DATE:_____

# BANKING INFORMATION

Checks up to $50. may be cashed, upon presentation of student ID cards (white) at the Lenox National Bank or Lenox Savings Bank.*

**LENOX NATIONAL BANK** 7 Main Street, Lenox

| | |
|---|---|
| Lobby: | Monday-Friday 9:00am to 3:00pm |
| Drive-up Window: | Monday-Friday 9:00am to 4:00pm |

**LENOX NATIONAL BANK BRANCH** Pittsfield Road (shopping center), Lenox

| | |
|---|---|
| Lobby: | Monday-Wednesday 9:30am to 4:00pm |
| | Thursday, Friday 9:30am to 6:00pm |
| | Saturday 10:00am to 12 noon |
| Drive-up Window | same hours as lobby |

**LENOX SAVINGS BANK** Main Street

| | |
|---|---|
| Lobby: | Monday-Friday 9:00am to 3:00pm |
| Drive-up/Walk-up Window: | Monday-Thursday 9:00am to 4:00pm |
| | Friday 9:00am to 4:30pm |

**LENOX SAVINGS BANK BRANCH** 1400 Holmes Road (on Rte. 7 & 20) Lenox

| | |
|---|---|
| Lobby: | Monday-Wednesday, Friday 10:00 am to 5:30 pm |
| | Thursday 10:00am to 6:00pm |
| | Saturday 10:00am to 2:00pm |

Students who have established accounts at the above banks are, of course, not limited to the $50. amount. If you need additional funds later in the summer, have the money sent in the form of a cashier's check or money order. If you must carry large sums of money, then travelers checks are the safest and cost very little.

PLEASE NOTE: This policy is in effect until July 14, 1989 ONLY.

AFTER THAT DATE YOU WILL NOT BE ABLE TO CASH CHECKS.

Days in the Arts

BOSTON SYMPHONY ORCHESTRA YOUTH ACTIVITIES
Symphony Hall • Boston, Massachusetts 02115 • (617) 266-1492

MEMO TO: Tanglewood Music Center Students

FROM: Pat Krol, Coordinator of Youth Activities

DATE: June 23, 1989

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Days in the Arts, a youth program of the Boston Symphony Orchestra, will be in full swing all summer starting July 3. Each week, 50 fifth, sixth and seventh graders from Boston, Chelsea, Cambridge, Somerville and Worcester are paired with suburban counterparts from throughout Massachusetts for five days of arts and recreational activities. Housed at Arts Center Commons (ACC), 40 Kemble Street in Lenox, we will be spending time at Tanglewood and other area cultural institutions. You won't be able to miss us in our Days in the Arts t-shirts!

If one of your interests is working with kids, we would welcome your participation in our program by giving instrumental or vocal demonstrations, either individually or in ensemble groups. Mondays at lunchtime is a perfect opportunity for the DARTS kids to get to know the TMC and BUTI students since we spend time on the grounds. We invite you to have lunch with us, and share a little of your time and expertise with the DARTS participants, may of whom are budding musicians. Feel free to say hello when you see us, or you can leave your name and information at the DARTS desk at the Main House TMC office.

In addition to myself, the staff this summer is as follows: Steve Newby, head counselor; Clint Bajakian, instrumental music; Dianne Thornton, vocal music; Kathleen Lake, dance; Gabriel Lee, theatre; Lyndsay Milne, visual arts; Karen Chow, secretary; Caroline Wilson and Richard Watson, maintenance. We are all housed with the DARTS participants at ACC, 40 Kemble Street, Lenox. If you have any questions, please contact me at 637-1600 x 246.

We really hope you can join us!

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NAME(S): _____

INSTRUMENT(S): _____

RESIDENCE: _____

TELEPHONE NUMBER: _____

PROGRAM IN WHICH YOU ARE ENROLLED: _____

DATES YOU MIGHT BE AVAILABLE (PLEASE CIRCLE):

July 3; July 10; July 17; July 24; July 31; August 7; August 14; August 21

BOSTON SYMPHONY ORCHESTRA

TANGLEWOOD MUSIC CENTER
1989 Session

## REPERTOIRE SUMMARY

Total number of compositions performed: 195

| | | 1989 | 1988 |
|---|---|---|---|
| 9 | compositions by 8 pre-18th and 18th century baroque composers | 4.61 | 5.16 |
| 14 | compositions by 2 classical composers | 7.18 | 7.04 |
| 58 | compositions by 19 19th century composers | 29.75 | 22.07 |
| 15 | compositions by 10 20th century post-Romantic composers | 7.69 | 8.92 |
| 8 | compositions by 2 20th century impressionist composers | 4.10 | 6.10 |
| 3 | compositions by 2 20th century atonal composers | 1.53 | 2.35 |
| 52 | compositions by 22 20th century miscellaneous composers | 26.67 | 25.82 |
| 36 | compositions by 28 contemporary and avant garde composers | 18.47 | 22.54 |
| | | 100.00% | 100.00% |

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Composers represented by three or more works performed in concert:

| | | | |
|---|---|---|---|
| Bartok | 7 | Mendelssohn | 4 |
| Beethoven | 19 | Mozart | 9 |
| Brahms | 8 | Poulenc | 3 |
| Copland | 9 | Prokofiev | 3 |
| Debussy | 6 | Schubert | 4 |
| Dvorak | 7 | Shostakovich | 3 |
| Faure | 3 | Sibelius | 3 |
| Foss | 5 | Stravinsky | 7 |
| Haydn | 5 | | |

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Fellowship chamber music performed:

| | | |
|---|---|---|
| Standard works | 49 | 69% |
| Contemporary | 22 | 31% |
| | 71 | 100% |

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|---|---|---|
| Adam | | O Holy Night |
| Adson | | Two Ayres |
| Albinoni | | Sonata St. Mark |
| Alfy | | Trio Sonata |
| Alvarez | | According to Differences |
| Anonymous | | Sonata |
| Anonymous | | Tuba Tiger Rag |
| Arensky | * | Trio No. 2 |
| Argento | | Songs about spring |
| Arnold | | Quintet |
| Babbitt | | Theatrical Songs |
| Bach, Jan | | Laudes |
| Bach, JS | | Bist du bei mir |
| Bach, JS | * | Brandenburg Concerto No. 6 |
| Bach, JS | * | Cantata No. 26 |
| Bach, JS | | Chorale Prelude |
| Bach, JS | | Contrapunctus I |
| Bach, JS | | Contrapunctus IX |
| Bach, JS | | Fantasy in C |
| Bach, JS | | Prelude and Fugue in g minor |
| Bach, JS | | Quia respexit |
| Barber | | A Monk and his Cat |
| Barber | * | Despite and still |
| Barber | * | Melodies passageres |
| Barber | | O Boundless Evening |
| Barber | | St. Ita's Vision |
| Barber | | Summer Music |
| Barber | | Sure on this Shining Night |
| Barber | | Three James Joyce songs |
| Barber | | Three songs |
| Bartok | * | Contrasts |
| Bartok | * | Divertimento for Strings |
| Bartok | * | from the 44 Duos |
| Bartok | * | Sonata No. 2 |
| Bartok | | String Quartet No. 3 |
| Bartok | * | String Quartet No. 4 |
| Bartok | * | String Quartet No. 5 |
| Bartok | * | String Quartet No. 6 |
| Beethoven | * | An die ferne Geliebte |
| Beethoven | | Duet "Eyeglasses" |
| Beethoven | | Grosse Fuge, Op. 133 |
| Beethoven | * | Horn Sonata, Op. 17 |
| Beethoven | ** | Overture "Coriolan" |
| Beethoven | * | Overture "Leonore" No. 3 |
| Beethoven | | Piano Trio, Op. 70 no. 1 |
| Beethoven | * | Piano Trio, Op. 97 |
| Beethoven | * | Piano Trio, Op. 121a |
| Beethoven | * | Piano Wind Quintet, Op. 16 |
| Beethoven | * | Septet, Op. 20 |
| Beethoven | | Serenade, Op. 25 |
| Beethoven | * | Sextet, Op. 71 |
| Beethoven | | Spring Sonata |
| Beethoven | | String Quartet, Op. 18 no. 1 |
| Beethoven | | String Quartet, Op. 18 no. 4 |

* indicates whole or partial performance

| | | |
|---|---|---|
| Beethoven | * | String Quartet, Op. 18 no. 6 |
| Beethoven | * | String Quartet, Op. 59 no. 1 |
| Beethoven | ** | String Quartet, Op. 95 |
| Beethoven | * | String Quartet, Op. 135 |
| Beethoven | * | Symphony No. 4 |
| Beethoven | * | Symphony No. 5 |
| Beethoven | | Symphony No. 7 |
| Beethoven | * | Variations on "La ci darem la mano" |
| Beethoven | * | Violin Sonata, Op. 12 no. 2 |
| Beethoven | * | Violin Sonata, Op. 12 no. 3 |
| Beethoven | | Violin Sonata, Op. 23 |
| Beethoven | | Violin Sonata No. 7 |
| Beethoven | * | Wind Quintet, Op. 71 |
| Bellini | | from Composizione da camera |
| Bellini | | Il fervido desiderio |
| Berio | * | Chamber Music |
| Berlioz | | Hymne des Marseillais |
| Bernstein | | Mass |
| Bernstein | * | West Side Story |
| Berube | | Prelude and Fugue in C |
| Bizet | | Carmen |
| Bliss | | Four songs on Edna St. Vincent Millay |
| Bloch | | Schelomo |
| Bohme | | Brass Sextet |
| Bononcini | | Per la Gloria |
| Bourgeois | | Sonata |
| Bowles | | Heavenly Grass |
| Bozza | | Sonatine |
| Brahms | | Alte Liebe |
| Brahms | | An eine Aolsharfe |
| Brahms | | Clarinet Quintet |
| Brahms | | Da unten im Tale |
| Brahms | | Dein blaues Auge |
| Brahms | | Es ist ein Ros' entsprungen |
| Brahms | | Five songs |
| Brahms | | Four songs |
| Brahms | * | Horn Trio, Op. 40 |
| Brahms | * | Motet: Schaffe in mir, Gott, ein rein Herz |
| Brahms | * | Piano Quartet, Op. 60 |
| Brahms | * | Piano Quintet, Op. 34 |
| Brahms | | Sapphische Ode |
| Brahms | | String Quartet |
| Brahms | * | String Quintet, Op. 88 |
| Brahms | | Symphony No. 1 |
| Brahms | * | Symphony No. 2 |
| Brahms | | Symphony No. 4 |
| Brahms | * | Violin Sonata, Op. 78 |
| Brahms | * | Violin Sonata No. 1 |
| Brahms | | Wir Wandelten |
| Brahms | | Zigeunerlieder |
| Britten | | At the mid-hour of night |
| Britten | | How Sweet the Answer |
| Britten | | Oliver Cromwell |
| Britten | * | Seven sonnets of Michelangelo |

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|---|---|---|
| Britten | | The Birds |
| Britten | * | The Sword in the Stone |
| Britten | | The Trees They Grow So High |
| Bruch | * | Funf Lieder, op. 59 |
| Bruckner | | Symphony No. 9 |
| Byrd | | Earle of Oxford's March |
| Caccini | | Amarilli |
| Caldara | | Alma del core |
| Caldara | | Mirti, faggi |
| Calvert | | Suite from Monteregian Hillls |
| Canteloube | * | Chants de France |
| Caplet | | Le vieux coffret |
| Caplet | * | Trois fables de la Fontaine |
| Carissimi | | Vittoria, mio core! |
| Carter | | Canon for Three |
| Carter | | Frost Poems |
| Cesti | | Vieni Alindoro |
| Chapin | | Corey's Coming |
| Charles | | When I have sung my songs to you |
| Chausson | | Four songs |
| Chausson | | Le charme |
| Chavez | * | Sinfonia India |
| Cheatham | | Scherzo |
| Cimarosa | | Il Matrimonio Segreto |
| Citkowitz | ** | from "Chamber Music" |
| Copland | * | At the River |
| Copland | * | Ceremonial Fanfare |
| Copland | * | Fanfare for the Common Man |
| Copland | | Four Emily Dickinson songs |
| Copland | * | Hear Ye, Hear Ye |
| Copland | * | Inaugural Fanfare |
| Copland | | Old American Songs |
| Copland | | Pastorale |
| Copland | | Poet's Song |
| Copland | | Simple Gifts |
| Copland | * | Skyline |
| Copland | * | Sonata for Violin and Piano |
| Copland | * | Stomp Your Foot |
| Copland | * | The Promise of Living |
| Copland | | Why do they shut me out of heaven? |
| Cornelius | | Brautlieder |
| Cowell | | Trio |
| Crumb | * | Metamorphosis |
| Culverhouse | | Lauds |
| Cutter | | Springing |
| Cylet | | Conte Fantastique |
| Dahl | | Music for Brass Instruments |
| Debussy | * | Chansons de Bilitis |
| Debussy | | Clair de Lune |
| Debussy | | Golliwog's Cakewalk |
| Debussy | * | Nocturnes I, II |
| Debussy | | Quatre chansons de jeunesse |
| Debussy | * | Sonata for Flute, Viola and Harp |
| Debussy | ** | String Quartet |

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| Debussy | * | String Quartet in G minor |
| Debussy | | Three songs |
| Debussy | * | Trois Chansons de Charles d'Orleans |
| Dello Joio | | There is a Lady Sweet and Kind |
| Des Pres | | Ave Maris |
| DiLasso | * | Mon coeur se recommande a vous |
| Dohnanyi | * | String Serenade, Op. 10 |
| Druckman | * | Valentine |
| Dukas | | Fanfare from "La Peri" |
| Duparc | | Four songs |
| Dvorak | * | Ciganske Melodie, op. 55 |
| Dvorak | ** | Four Romantic Pieces |
| Dvorak | * | Piano Trio, Op. 65 |
| Dvorak | * | Serenade, Op. 44 |
| Dvorak | * | Serenade in D minor |
| Dvorak | | Songs of Nature |
| Dvorak | * | String Quartet "American" |
| Dvorak | | String Quintet |
| Dvorak | * | String Sextet, Op. 48 |
| Dvorak | | Terzetto |
| Elgar | | Sea Pictures |
| EMI | * | Sonata, Movement |
| Ewald | | Quintet No. 1 |
| Ewald | | Quintet No. 2 |
| Ewald | | Quintet No. 3 |
| Ewald | | Symphony for Five-part Brass |
| Farnaby | | Fancies, Toyes and Dreams |
| Faure | | Apres un Reve |
| Faure | | Aurore |
| Faure | | En Priere |
| Faure | | Five songs |
| Faure | | Four songs |
| Faure | | Ici-bas |
| Faure | * | La bonne chanson |
| Faure | | Les roses d'Ispahan |
| Faure | | Lydia |
| Faure | | L'horizon chimerique |
| Faure | * | Melodies de Venise |
| Faure | | Nell |
| Faure | | Requiem |
| Faure | * | Violin Sonata, Op. 13 |
| Firsova | * | Earthly Life |
| Folk | | Black is the color of my true love's hair |
| Forst | | Trio |
| Foss | * | Echoi |
| Foss | * | Exeunt |
| Foss | ** | March from Griffelkin |
| Foss | * | Percussion Quartet |
| Foss | * | Time Cycle |
| Franck | | Piano Quintet |
| Franke | * | Horn Trio |
| Gabrieli | | Canzona in B-flat |
| Gabrieli | | Canzona per Sonare No. 2 |
| Gabrieli | | Canzona per Sonare No. 4 |

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| Gabrieli | * | Canzona Prima |
| Gabrieli | | Ricercar del duodecimo tuono |
| Garfein | * | Striptease |
| Gershwin | | Porgy and Bess |
| Gesualdo | | Four Madrigals |
| Gibbons | | The Silver Swan |
| Gibbs | | Five Eyes |
| Ginastera | | Triste |
| Ginastera | | Zamba |
| Giordani | | Caro mio ben |
| Glasel | | Carmina, 16th cent. |
| Gluck | | Ah, rittorna eta dell'oro |
| Gluck | | Che faro senza Euridice |
| Gluck | | O del mio dolce Ardor |
| Goto | * | Gen-ei |
| Gounod | | Ave Maria |
| Gounod | | Four songs |
| Gounod | * | Petite Symphony |
| Gounod | | Priere |
| Grainger | | Mock Morris |
| Granados | | Five songs from Tonadillas |
| Green | * | Jovial Jasper |
| Grieg | | Funeral March |
| Grieg | * | Haugtussa, op. 67 |
| Grieg | | Solveig's Song |
| Grieg | | Suite for Brass Quintet |
| Haas | | Mother to her Child |
| Haas | | Wintery Nights |
| Handel | | Bourree and Minuet |
| Handel | | Caro voi siete Alma |
| Handel | | Come unto Him |
| Handel | | How beautiful are the feet |
| Handel | | Lascia ch'io pianga |
| Handel | | March and Gavotte |
| Handel | | Musick for the Royal Fireworks |
| Handel | | O Had I Jubal's Lyre |
| Handel | | Ombra maia fu |
| Handel | | See the Raging Flames Arise |
| Handel | * | The King Shall Rejoice |
| Handel | | Tu lo sai |
| Handel | | Vouchsafe Oh Lord |
| Handel | | V'adoro pupille |
| Harbison | * | Wind Quintet |
| Harrison | | Suite for Cello and Harp |
| Hartmann | | Four songs, op. 17 |
| Hatra | | Music for Violin and Harp |
| Haufrecht | | Suite for Brass Quintet |
| Haydn | | Cello Concerto in D Major |
| Haydn | | My mother bids me bind my hair |
| Haydn | * | String Quartet, Op. 20 no. 2 |
| Haydn | | String Quartet, Op. 20 no. 4 |
| Haydn | * | String Quartet, Op. 50 no. 1 |
| Haydn | | String Quartet, Op. 54 no. 1 |
| Haydn | * | String Quartet, Op. 55 no. 2 |

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| Haydn | * | String Quartet, Op. 76 no. 5 |
| Haydn | * | String Quartet, Op. 77 no. 1 |
| Henze | | Three Auden songs |
| Hindemith | | Nine English Songs |
| Hindemith | | String Quartet |
| Hindemith | * | Symphony "Mathis der Maler" |
| Hindemith | * | Wind Quintet, Op. 24 no. 2 |
| Hoiby | * | Songs for Leontyne |
| Holborne | | Music for Brass |
| Homzy | | Sonatina |
| Hundley | | Eight Songs |
| Ibert | * | Chansons de don Quichotte |
| Ives | | A Farewell to Land |
| Ives | | Evening |
| Ives | | Five songs |
| Ives | | The Cage |
| Jaliver | | Pastorales de Noel |
| Janacek | * | Sonata |
| Jones | | Four Movements for Five Brass |
| Joplin | | Paragon Rag |
| Joplin | | Something Doing |
| Kirchner | * | Duo for Violin and Piano |
| Knussen | * | Cantata, op. 15 |
| Koutzen | | Trio |
| Laderman | | From the Psalms |
| Laderman | * | Songs for Eve |
| Larsen | ** | Collage:Boogie |
| LeBaron | * | Rite of the Black Sun |
| Lebow | | Suite for Brass |
| Lehar | | The Merry Widow |
| Lieberson | * | Tashi Quartet |
| Ligeti | * | Horn Trio (1986) |
| Ligeti | | Ten Pieces |
| Lind | | Strati |
| Liszt | * | Three songs from "Wilhelm Tell" |
| Maayani | | Trio |
| Marais | | Les folies d'Espagne |
| Marcello | | Il mio bel foco |
| Martini | | Plasir d'Amour |
| Martino | | Three Songs |
| Marx | * | Five songs |
| Massenet | | Elegie |
| Maurer | | Four Songs for Brass |
| Mendelssohn | * | Overture "A Midsummer Night's Dream" |
| Mendelssohn | * | Seven songs |
| Mendelssohn | * | String Quartet, Op. 12 |
| Mendelssohn | * | String Quartet, Op. 13 |
| Mendelssohn | | String Quartet, Op. 44 no. 2 |
| Mendelssohn | | Trio in D minor |
| Menotti | | Bob's Aria |
| Menotti | | The Medium |
| Messiaen | * | Chants de terre et da ciel |
| Meyers | | Waxing and Waning |
| Milhaud | | Chansons de Ronsard |

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| Milhaud | * | Suite for Clarinet, Violin and Piano |
| Monteverdi | | Lasciatemi morire |
| Montsalvatge | | Cinco canciones negras |
| Moore | | Under the Greenwood Tree |
| Mosko | * | The Road to Tiphareth |
| Mozart | | Abendempfindung |
| Mozart | | Alleluia |
| Mozart | * | Bassoon Concerto, K. 191 |
| Mozart | | Batti, Batti o bel Masetto |
| Mozart | | Deh vieni non tardar |
| Mozart | | Der Vogelfanger bin ich ja |
| Mozart | * | Divertimento, K. 166 |
| Mozart | * | Excerpts from Marriage of Figaro |
| Mozart | * | Flute Quartet, K. 285 |
| Mozart | | Idomeneo |
| Mozart | | Il mio tesoro |
| Mozart | | Laudate Dominum |
| Mozart | | Non so piu |
| Mozart | | String Divertimento |
| Mozart | * | String Quartet, K. 387 |
| Mozart | | String Quartet, K. 458 |
| Mozart | * | String Quintet, K. 593 |
| Mozart | | String Quintet in G Minor |
| Mozart | * | String Trio, K. 548 |
| Mozart | | The Magic Flute |
| Mozart | | Un moto di gioja |
| Mozart | | Venite, inginocchiatevi |
| Mozart | * | Violin Sonata, K. 304 |
| Mozart | | Violin Sonata, K. 305 |
| Mozart | ** | Violin Sonata, K. 481 |
| Mozart | | Voi che sapete |
| Mussorgsky | * | Pictures at an Exhibition |
| Mussorgsky | | Promenade |
| Naplan | | Dreams |
| Naplan | | Waterflow |
| Nelhybel | | Brass Quintet No. 1 |
| Neruda | | Trumpet Concerto |
| Nielson | * | Wind Quintet, op. 43 |
| Obradors | | Con amores, la mia madre |
| Obradors | | Corazon, porque pasais |
| Owens | | Shepherd's Lament |
| Palestrina | * | Psalm 42 |
| Pearson | | Hiplips II |
| Pedraglio | | Piece for Solo Trumpet |
| Pedraglio | | Rondeau pour le Temps Nouveaux |
| Pedrell | | Pastorales |
| Pergolesi | | Se tu m'ami |
| Pezel | | Sonata No. 22 |
| Pezel | | Three Pieces |
| Pilss | | Capriccio |
| Pinkham | | Man, that is born of woman |
| Pizetti | * | Tre sonetti del Petrarca |
| Poulenc | | Banalites |
| Poulenc | | Fiancailles pour rire |

| | | |
|---|---|---|
| Poulenc | ** | Gloria |
| Poulenc | | La courte paille |
| Poulenc | ** | Sextet |
| Poulenc | * | Sonata |
| Poulenc | | Trio |
| Powell | | Haiku |
| Prokofiev | * | Classical Symphony |
| Prokofiev | * | Sonata No. 1, Op. 80 |
| Prokofiev | * | Symphony No. 5 |
| Puccini | | O Mio Babbino Caro |
| Purcell | | Four songs |
| Purcell | | Have you seen but a white lily grow? |
| Purcell | | If music be the food of love |
| Purcell | | I'll sail upon the Dog-star |
| Purcell | | Music for awhile |
| Purcell | | Nymphs and Shepherds |
| Purcell | | Since from my dear |
| Purcell | | Variations on Old 100th |
| Purcell | | We sing to Him |
| Purcell | | When I am laid in earth |
| Ravel | *** | Daphnis et Chloe, Suite II |
| Ravel | * | Quartet in F Major |
| Ravel | | Sonatine en Trio |
| Reicha | * | Wind Quintet, Op.s 91 no. 1 |
| Renwick | | Dance |
| Riegger | | Divertimento |
| Roberts | | Junk Man Rag |
| Rodrigo | | Cuatro Madrigales |
| Rorem | | Absalom |
| Rorem | | Cradle Song |
| Rorem | | Memory |
| Rorem | | Pipa's Song |
| Rorem | | Six songs |
| Rosa | | Star Vicina |
| Rossini | * | Overture "La Scala di Seta" |
| Rossini | | Sonata |
| Rossini | | Una voce poco fa |
| Rostaretz | | Nocturne |
| Roussel | * | Trio. Op. 40 |
| Saariaho | * | Lichtbogen |
| Saint-Saens | | Fantaisie |
| Scarlatti | | Gia il sole dal Gange |
| Scarlatti | | Le Violette |
| Scheidt | | Canzona Bergamasca |
| Scheidt | | Canzone on a French Theme |
| Scheidt | | Galliard battaglia |
| Schnittke | * | Symphony No. 4 |
| Schoenberg | * | Four Cabaret Songs |
| Schoenberg | * | Pierrot Lunaire |
| Schoenberg | | Woodwind Quintet |
| Schubert | | An die Nachtigall |
| Schubert | | An Silvia |
| Schubert | | Der Atlas |
| Schubert | | Du bist die Ruh |

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| Schubert | * | Fantasy, Op. 103 |
| Schubert | | Four songs |
| Schubert | | Fruhlingsglaube |
| Schubert | | Ganymed |
| Schubert | | Gretchen am Spinnrade |
| Schubert | | Halt |
| Schubert | | Octet |
| Schubert | | Songs of the Harper |
| Schubert | | Standchen |
| Schubert | | String Quartet, Op. 29 |
| Schubert | | String Quartet in A minor |
| Schubert | * | String Quartet No. 14, Op. posth. |
| Schubert | * | Symphony No. 8 |
| Schubert | * | Trout Quintet |
| Schubert | | Wohin |
| Schuller | | Six Early Songs |
| Schumann | | Cello Concerto |
| Schumann | | Der Nussbaum |
| Schumann | | Five songs (Heine) |
| Schumann | * | Frauenliebe und Leben |
| Schumann | | In der Fremde |
| Schumann | | Liederkreis |
| Schumann | | Mondnacht |
| Schumann | | Seit ich ihn gesehen |
| Schumann | * | Violin Sonata in A minor |
| Schumann | | Widmung |
| Shapey | * | Concerto for Cello, Piano and String Orchestra |
| Shaw | | Small Talk |
| Shostakovich | * | Sonata, Op. 134 |
| Shostakovich | | String Quartet No. 3 |
| Shostakovich | | String Quartet No. 7 |
| Shostakovich | * | String Quartet No. 9 |
| Shostakovich | * | Symphony No. 11 |
| Sibelius | * | Finlandia |
| Sibelius | * | Five songs |
| Sibelius | | String Quartet "Intimate Voices" |
| Sibelius | * | Valse Triste |
| Simon | | Quatuor |
| Smirnov | * | First Symphony |
| Sondheim | | A Little Night Music |
| Sousa | | Stars and Stripes |
| Spohr | * | Notturno, Op. 34 |
| Steinberg | * | Fluchtpunkte |
| Steinberg | | Orchestra piece |
| Stevenson | | The Last Rose of Summer |
| Strauss | | Die Nacht |
| Strauss | * | Feierlicher Einzug |
| Strauss | * | Five songs |
| Strauss | | Four songs |
| Strauss | | Madchenblumen, op. 23 |
| Strauss | | Three songs |
| Strauss | | Vienna Philharmonic Fanfare |
| Stravinsky | * | Duo Concertante |
| Stravinsky | * | Le Sacre du Printemps (2 pianos) |

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| Stravinsky | * | L'Histoire du Soldat |
| Stravinsky | * | Pulcinella |
| Stravinsky | * | Symphonies of Wind Instruments |
| Stravinsky | * | Symphony in C |
| Stravinsky | | Three Pieces for String Quartet |
| Stravinsky | | Three Songs from William Shakespeare |
| Stravinsky | * | Variations |
| Sullivan | | Patience |
| Susato | | Three Dances |
| Taffanel | * | Woodwind Quintet |
| Tallis | * | If Ye Love Me |
| Tchaikovsky | * | Four songs |
| Tchaikovsky | | Rococo Variations |
| Tchaikovsky | * | Symphony No. 4 |
| Tenenbaum | | String Quartet |
| Thomas | * | echos |
| Thomas | | Sunset |
| Thompson | * | Alleluia |
| Tippett | | Songs for Ariel |
| Tosti | | Three songs |
| Trant | * | I Will Give My Love an Apple |
| Varese | * | Integrales |
| Varese | * | Octandre |
| Vaughan-Williams | | Let Beauty Awake |
| Vaughan-Williams | | Silent Noon |
| Vaughan-Williams | | The Call |
| Verdi | | Four songs |
| Verdi | * | Four songs |
| Verevan | | Vatch Godoyan |
| Villa Lobos | * | Quintet en forme de choros |
| Villa-Lobos | | Quatuor |
| Vivaldi | * | Concerto for Four Violins |
| Vivaldi | | Gavotta |
| Voss | | Violin Sonata No. 1 |
| Wachner | | Teach me, O Lord |
| Wagner | | Funeral March, Die Gotterdammerung |
| Wagner | * | Meistersinger Overture |
| Waller | | Ain't Misbehavin' |
| Walton | * | Three songs on poems of Edith Sitwell |
| Watrous | * | Protean Geographies |
| Webern | * | Quartet, Op. 22 |
| Wilder | | Brass Quintet No. 1 |
| Wilder | * | Brass Quintet No. 3 |
| Wolf | | Eichendorff Lieder |
| Wolf | | Five Morike songs |
| Wolf | | Italienisches Liederbuch |
| Wolf | | Mausfallen-spruchlein |
| Wolpe | * | Seven Pieces for Three Pianos |
| Wolpe | ** | String Quartet |
| Woolf | * | Chaotic Regime |
| Woolf | | Spells |
| Wuorinen | * | Consort for Trombones |
| Wyner | | Passover Offering |
| Yim | * | Geometry and Delirium |
| Zadenelli | | All the Pretty Little Horses |
| Zuidam | * | Fishbone |